

OUR NEW PROGRAMME SERVICE STARTS THIS WEEK.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 13. No. 156.

Registered at the G.P.O. as a Newspaper

EVERY FRIDAY.

Two Pence.

The Challenge of the Wireless Church.

By the Rev. CANON GRANT, D.D.

THE Church to-day is faced with the challenge of the Broadcast Services on Sunday evenings. These services are with us and will, I hope, remain, for I believe there is no question as to their influence and power for good in our land. They are reaching people whom we clergy are not touching. They are succeeding in filling the 'Wireless Church' every Sunday night. This is a fact that we must recognize.

I am quite prepared to grant that the 'Wireless Church' has advantages which the Rural Church does not possess; for instance, it has the power and means at its disposal to select the foremost preachers of the day, and it is able to add music of a high quality, while the brevity of the service is also a point in its favour with many, perhaps with the majority of those who listen.

Moreover, which of us clergy has not wished that we could reproduce in our churches the magnificent congregational singing of St. Martin-in-the-Fields? How we have at times, perhaps, envied that hearty singing, those full-toned responses, and the atmosphere which must prevail in that church!

But in spite of all these advantages and facilities which the B.B.C. has at its command, I do not think that the Broadcast Service will ever supersede the ordinary Church service. I do not think that the bells of St. Martin's are sounding the death-knell of preaching. The loud speaker will never dethrone the voice in the pulpit, for nothing can ever really take the place of being in the presence of the preacher himself, the man we know, and hearing him speak. Nor is the mechanical likely to take the place of the personal presence both of the preacher and our fellow-worshippers.

But these services do constitute a challenge

to the Church, or perhaps it would be more correct to say, to the clergy. We simply cannot sit down and do nothing. We have got to meet this challenge somehow or other.



CANON ROWLAND GRANT

is Canon of Norwich Cathedral, and was formerly Rector of Sandringham and Domestic Chaplain to the King. He has had considerable experience of the rural church.

It is of no use our just accepting things as they are, and being content to murmur that

we have no intention of entering into competition with the sermon which comes over the wireless. If our people give as a reason why they do not come to church that they 'can hear a much better sermon on the wireless,' it is no answer to talk about 'taking one's religion in a lazy fashion in an arm-chair with a pipe'!

Neither will it help to denounce the Broadcast Service the following Sunday in church from our pulpits. Nor is it any excuse to say: 'Well, you see, I never pretend to be much of a preacher.' The very fact that such remarks as the above are being made comes as a direct challenge to us clergy. And we must meet it.

In spite of all that may be urged as to the various causes for empty churches, the fact remains that the fault in such cases is very often our own, and we must bear our share of the blame. We cannot shelve the entire blame on to the shoulders of our people. I do not say that either clergy or people are always wrong, but I cannot help feeling that if a parson has what is termed 'an empty church,' he is morally bound, before apportioning the blame, to ask himself how far he himself may not be responsible. It may be either personal mannerisms, methods, lack of tact, matter of sermons, but, whatever it is, the clergyman is committed to some sort of introspection before he sits down with 'Oh, my people simply won't come to church, no matter what I do: there is no pleasing some folk!'

We cannot deceive ourselves with the thought that our particular parish is a peculiarly difficult and hard one. It may seem to be; but then is our parish harder than any other these days? Nor are things going to be any easier for us now that we

(Continued overleaf.)

The Challenge of the Wireless Church.

(Continued from the previous page.)

have the competition of the Sunday Broadcast Service. Perhaps some of my brethren may object to the use of the word 'competition,' but whether they agree with it or not, it is there, and the question is, how are we of the clergy going to meet it?

In the first place, there is the matter of the service itself. Personally, in common with probably most of my brethren, I am convinced that the day of long services is past and over. I hold very strongly that the Evening Service (which, as a rule, is the more popular and therefore, for our immediate purpose, the one upon which we should concentrate all our energies and talents), should not last much longer than one hour. This can be done by a certain amount of judicious shortening and still leave time for a sermon of fifteen to twenty minutes.

I am not at all sure that were I in some rural districts, I should not try using some well-known Mission hymn-book in conjunction with the ordinary Church hymn-book. Our people do love singing, and however much the music and words may be condemned from a musical and poetic point of view, still, the fact remains that such hymns do appeal to some people and have their use, and might be a means of stimulating more hearty singing in our rural churches.

Then, can we not learn from St. Martin's as to the subjects for prayer and intercession? These must be brought into touch with human life and human affairs. The Sunday evening Nave Service in Norwich Cathedral shows how a simpler form of evening service appeals to a congregation of, I suppose, a thousand or more. I am a believer in variety, both of matter and tone.

And this brings me to a somewhat personal note. We clergy simply must get rid of

that 'parsonical manner' in church and all those other little mannerisms which prove so irritating to a layman. I have heard some of the most beautiful passages in the Bible read as if they were being read for the first time. Literally, they were 'stumbled' through. These things ought not to be. We must read the service in a natural voice, marking the rhythm and so avoid reading in jerks.

Then, in our preaching we must try to be fresh with a human touch. It is useless to 'sling' people from the pulpit, or to be sarcastic at their expense. We can often lead where we cannot drive. And lead our people, we must. It is here, I think, that the wireless sermon can help us. For we can pick up many a wrinkle as to the modern presentation of old truths; we can note where the preacher of to-day is placing the emphasis; how he brings in and makes his appeal. We can see, too, how psychology is helping the modern mind.

There are other preachers beside those of the Church of England! And from some of these much might be gained, learned and applied. If we are going to learn from the Broadcast Service, we must not be above learning from other denominations as well. Sermons must be practical and related to the daily life and deal with the temptations and difficulties with which people are confronted these days. We need to know what people are thinking and saying, so as to try to answer some of the many questions which are uppermost in their minds.

Only so, as we clergy seek to have more of the spirit, methods and manners of our Master, Christ, shall we be able to meet the challenge of the Broadcast Service and see a revival in the Rural Church for which we pray and work.

Bells and Memories.

By Valentine Jones.

CATHEDRAL Bells! The sound of them is indeed 'music that brings sweet sleep down from the blissful skies'; it conjures up a picture of the old Cathedral, towering over the town, a benevolent monster of the Middle Ages; of the old-fashioned, narrow streets and by-ways leading from the Close to the surrounding shopping mart; the Town Hall, once the 'Assembly Rooms' of our great grandparents; of the Cathedral School, with its clustered gloom and youth on the playing fields.

A picture of things which are, above all, essentially English; it is a mind picture which must appear to nearly all who listen to a broadcast of the bells. Sonorous, appealing, somehow thrilling, the sound of the bells strikes a chord—a chord of memory vibrating in our hearts, a note of divine remembrance. The curtain of years is drawn aside and the past parades before us as quickly as the air waves carry the tones of the bells through the ether.

Many of us, now old, are young again; how delightfully familiar to our ears they sound, these bells, after many years of absence from the city of our childhood.

How much there is to recall as we listen for these few minutes to the melody which is being carried through the air. Memories of friends we knew in the old days come flooding in upon us; memories of men and women whom we admired and some-

times loved, and who like ourselves have now travelled far along Life's Highway; some of them perhaps have long since reached the End of the Road, and for them the bells ring out a requiem.

Bells have always been associated with historical events. They early summoned soldiers to arms, as well as Christians to church; they have sounded the alarm in fire or tumult, and many a chapter in history has been rung in and out by bells. Their influence on architecture has been remarkable, for it is to them that we probably owe most of the famous towers of the world. Church towers at first scarcely rose above the roof, being meant as lanterns for the admission of light, and the addition to their height was most likely suggested by the more common use of bells.

The old rites of the hughers in their bells were jealously guarded, the chief bell in the cathedral often belonging to the Town and not to the Cathedral Chapter. The carlew, the Carolus and the Saint Mary's bell in the Antwerp Tower all belong to the Town, for instance, while the rest belong to the Chapter, and, of course, in older days, he who commanded the bell commanded the town; for at a moment's notice he could rally his adherents. So a conqueror often melted down the bells in recognition of their political importance; and the cannons of the conquered were in turn melted up to supply the new garrison with bells to be used in the suppression of any further revolt!

A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's 'Out of Doors' talks from the London Station on Wednesday afternoons have become one of the features of the broad cast programme. In this column he will give on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.)

IT was right about the rabbit! I told some time ago, you may remember, of the mother rabbit's bravery, which would induce her to face even a stout in defence of her young ones—and give him a sound hattering with the whirlwind kicks of her strong back legs; but I said that, in all my walks, I have never seen that wonderful fight myself.

But I have since received a letter from a Devon listener (H. P. H. Newton Abbot) who has: who saw the baby rabbit turn tail, with the stout in close pursuit; saw the mother leap from a high bank right on the stout's back, and watched the rain of blows which began immediately and continued for one minute without a break till the stout thought better of it and departed.

There is more fighting in our 'peaceful countryside' than some folk imagine. I have an account of a fierce combat in a Berkshire meadow between—two hares! Not with their hind legs this time!

'Each animal' (says W. E. W., who watched the battle) 'was on its hind legs, and they were boxing with their fore paws, for all the world like a couple of human boxers. I got within twenty feet before they scampered off.'

Anyone who has seen a frog's efforts to dislodge a large worm knows what a job it is. Like many other creatures, the worm has a strength—in its flattened tail, with which it anchors itself most rightly—which would be almost unbelievable if it were compared, size for size, with any record of human strength. But the struggle to dislodge a worm is only a miniature contest compared with the fight (also described by W. E. W.) between a gull and an eel, on a south Devon mudflat.

The gull had the eel's head actually in its bill, but for quite a time a Titanic struggle went on, till at last the bird won, gathered up the eel with a quick gulp—and clearly showed that its prey was wriggling about inside, even after being swallowed.

A lovely bit of shore in Suffolk produced evidence of a combat to the death. 'I found a whole family of partridges' (writes A. E. L.) 'lying dead in a circle around a tuft of grass. There was no sign of a struggle even.'

'No one could explain to me what had happened.'

Long afterwards I read that terns will never permit other birds to nest near them, but will mob and kill them by pecking at their heads. The shore where the dead partridges were discovered was constantly visited by terns, and this may have been the explanation of the tragedy.

Have Earwigs Wings?

Did earwigs once have wings? a listener asks. Why, yes! You might not recognize the great pair as wings at all, they are so small and horny; but the hinder pair, in the full-grown insect, are quite large and filmy.

How to keep them out of a shed, though—the listener's second question: there's another matter. It is just possible a spray would do it—perhaps a reader can recommend one; but the way is to deprive them of the hiding-places where they love to lurk during daylight hours. Root them out of the holes into which they creep. Loose bark, or odd bits of sacking—anything of that kind will shelter them. The tidest greenhouse or shed is the one most free from these interesting, but annoying creatures—who owe their name, by the way, to a quite mistaken notion that they have a particular fondness for hiding in the ears of people who choose to take a nap lying on the ground.

(A. Bonnet Laird dispatches one of his broadest books each week to the reader of the most interesting item of Nature news.)

London and Daventry News and Notes.

It is often remarked that appearances are deceptive, and correspondence shows there are numerous listeners who often wonder what this or that particular artist or speaker looks like as their voices are heard during the wireless programme. No doubt there are many listeners who pride themselves on being able to recognise accurately the appearance of each possessor of the unseen voice. These and anybody else who cares to do so can participate in a novel competition which is being arranged in the programme from London and Daventry at 9 p.m. on Monday, October 18. Photographs of a number of people who will take part—they may sing or tell a story—will be published in *The Radio Times* and listeners will be asked to identify them from their voices. In order to make the programme more interesting, prizes are to be awarded, details of which we shall publish next week.

Another of the series of 'My Programmes' which, as announced in the last issue of *The Radio Times*, will be given each week as representing the ideas of prominent people of what a radio programme should really be like, is to be given on Saturday, October 23, from London and Daventry at 8 p.m. On this occasion the programme will be compiled by a professional footballer.

A new revue, specially written for the occasion from humorous summer holiday incidents by Mr. Ernest Langstaffe, is to be included in the programme from London at 8.0 on Saturday, October 16. Mr. Langstaffe is the author and producer of the B.B. Cabaret, and in this revue, which has not yet been given a title, he has written the dialogue, sketches, and the complete lyrics, as well as the whole of the orchestration. The revue will be presented by a well-known cast of radio revue artists, including Mr. Tommy Handley and Miss Jean Allington, who have done so much to bring this particular type of wireless programme to its present popularity. Later on the same evening, Messrs. Layton and Johnstone will pay one of their welcome visits to the London Studio.

The fourth of the operas for which the libretto has been specially prepared for listeners will be given on Friday, October 15, when *Gianna's Fossil*, probably the most popular opera in existence, will be presented. Mr. Percy Pitt will conduct, and the cast will include Mr. Robert Radford, Mr. Howard Williams, and Mr. Percy Jones. It is interesting to record that applications for no fewer than 70,000 libretti were received and dealt with during the week previous to the broadcasting of the last opera. Full details of the libretto for *Fossil* and a form of application are published elsewhere in this issue of *The Radio Times*.

The birthday of one of our foremost native composers, Dr. Vaughan-Williams, on Tuesday, October 12, will be commemorated by inviting Mr. Cathbert Smith (haritone) to give a short recital of some of Dr. Vaughan-Williams's best-known songs.

The Radio Tournament, arranged by Amyas Young and presented by Mr. R. E. Jeffrey, which is to be given from London and Daventry on Saturday, October 9, will this year attempt to reproduce the atmosphere of the display given at Olympia, rather than those which took place at the great Stadium at Wembley. All branches of the fighting services will be represented.

An attempt to portray by sound effect the well-known Inter-Port Field Gun Competition by the Royal Navy is a new feature, and sounds will be broadcast suggesting the dismemberment of the guns, the passage of the various obstacles, the refitting of the pieces, and finally the firing of the round. Another item will represent an attack on a small force by predatory Arabs, followed by its rescue by armoured cars and tanks. After this, an aerial attack, which is repulsed by anti-aircraft batteries and defending planes, will be heard. There are numerous other items, and it should be pointed out that the whole of the evolutions and the presence of the detachments performing them will be suggested solely by sound effects, the only troops present being the Scots Guards Pipes. The Wire-



A RADIO WEDDING.

Good wishes from listeners everywhere will attend Miss Maria Bennett, one of the most popular of broadcast artists, and Mr. Stanford Robinson, chorus master at the London Station, and frequently conductor of orchestral concerts, who were married recently at Redditch.

less Military Band and the Wireless Chorus will also take part.

Some interesting aspects of the housing problem will be dealt with by the Rev. P. Maryon Wilson in a talk from the London Studio on Friday, October 8. Mr. Maryon Wilson is actively engaged in social work in connection with the Magdalen College Mission at Somerstown, and speaks with a first-hand knowledge of this subject.

It is intended during the autumn to perform from the London and Daventry Stations on one day of each week the most interesting of Mozart's symphonies. The first will be given during an orchestral programme on Sunday afternoon, October 10, at 3.30 p.m. It is, perhaps, Mozart's

most popular symphony, that in G Minor, labelled 'Work 550' in the standard Köchel Edition. In the same programme a short pianoforte recital will be given by Miss Winifred Bauer, sister of the world-famous pianist, Mr. Harold Bauer. Miss Bauer has given many recitals from broadcasting stations in America, particularly from station W.H.A.P. New York, where she gave a series of twenty-four weekly recitals. She has now returned to her native England.

The London Station Wireless Military Band includes some of the finest wind-instrument players in London, and listeners often write to Savoy Hill to ascertain the actual composition of the combination. It is as follows: Two flutes, one oboe, one E Flat clarinet, two solo clarinets, one rep. clarinet, two 2nd clarinets, one 3rd clarinet, one bassoon, two horns, three cornets, three trombones, one bass, one contra bassoon, two kettle-drums, cymbals, bells, etc. This band will give an attractive programme from 8 to 8 p.m. on Thursday, October 14, under the leadership of Mr. John Ansell, the permanent conductor of the '2LO' Wireless Orchestra. This will include Sibelius's *Finlandia*, which is generally regarded as the national tone-poem of Finland, and the second of the jolly military band suites by Holst, the English composer who conducted the birthday programme of his music on September 21.

Every listener has his own pet term for atmospheric, and though it may seem strange that it should interest anyone to hunt for them, Mr. R. A. Watson Watt, B.Sc., Superintendent of the Radio Research Station at Ditton Park, has spent a large amount of time in chasing atmospheres in three continents. On Wednesday, October 6, Mr. Watson Watt will describe, during the 7.10 p.m. talk under the auspices of the Royal Meteorological Society, exactly what he has discovered, under the title of 'Atmospheres and the Atmosphere.'

A Hymn Festival, conducted by Sir H. Walford Davies, Mus.Doc., relayed from Chester Cathedral, is to be broadcast from London, Daventry and other stations between 8 and 8.55 p.m. on Sunday, October 3. During the service there is to be a short address by the Bishop of Chester, the Rt. Rev. Henry Lake Paget, D.D. The monthly Missionary talk at 5.30 on the same day will be given by the Rt. Rev. the Bishop of Egypt and the Sudan, Dr. I. H. Geyna, and the Week's Good Cause Appeal on behalf of the Royal Free Hospital will be made by Lord Riddell.

Listeners will remember an announcement some time ago in *The Radio Times* that we were giving a series of popular chamber music concerts from the London Station, the first of which was on the afternoon of Sunday, September 12. A further programme of this nature will be given on Wednesday, October 13, at 10.15 p.m., by the Philharmonic Pianoforte Quartet, whose first appearance in the programme it will be since last spring. The pianist in this combination is Mr. Charles Kelsey, whose solo work in the ordinary programmes and the 7.25 p.m. pianoforte recitals at the London Station is well known. The programme will include quartets by Brahms and Dvorak, and probably a movement by the popular French composer, Faure, who died two years ago.

News From the Provinces.

MANCHESTER.

A PROVISIONAL Committee, representative of all the important organizations for the welfare of the blind in Manchester and the surrounding districts, has been formed to administer a fund to be raised with the object of providing and maintaining receiving-sets in the homes of blind persons in impoverished circumstances and in institutions for the blind in that part of the country. The scheme, which is the outcome of a meeting held last March, has been cordially received by the city authorities in Manchester, and Councillor Kendall, who is well known for his work as Chairman of the Blind Persons Act for Manchester, will be Chairman of the Provisional Committee. As outlined by Mr. Liveding, the local Station Director, the Manchester Station will be responsible for raising the fund, which it will do by organizing various concerts and productions in Manchester at which a fee for admission will be charged. The first concert will take place in the Free Trade Hall on Wednesday, October 27. It is hoped that listeners will give their wholehearted support to these performances.

No provincial station has a more enthusiastic band of players than those who belong to Manchester's Dramatic Company. The formation of the company dates back to the early days of broadcasting, and with a view to obtaining the best talent, considerably more than a thousand auditions have been held. Considerable research work has been carried out in developing the sound effects which are so necessary for the presentation of most radio dramas. The first play to be produced this season is *The Jefferson*, by Vincent Douglass, on October 2, which will also begin a series of Lancashire plays.

CARDIFF.

WELSHMEN who were unable to be present at this year's National Eisteddfod will look forward to hearing the Cardiff programme on Monday, October 4, when the prize winners at Swansea will broadcast.

'Wagner, the Magician,' is the title of an attractive programme from Cardiff on Thursday, October 7. Mr. Parry Jones, the popular Welsh tenor, will contribute a number of items, and as an interlude a short play called *The Master*, by Frederick Humphries, will be produced.

Mr. Robert Gibbins' talk on 'Woodcuts and Wood Engravings' should not be missed by art lovers and connoisseurs in the Cardiff area when he visits the local station on Thursday, October 7. Mr. Gibbins is well known, not only in this country, but on the Continent and in America, for the beautiful books which come yearly from his press.

A light programme under the title 'Coon Can' will be presented from Cardiff on Friday, October 8. Mr. John Burke, the Merry-makers, and the Station Orchestra will participate.

BOURNEMOUTH.

THE predicament of a well-to-do business man confronted with a choice of silence and material comfort, and confession and penury is the basis of a short dramatic play entitled *The Sweep*, which will be given from Bournemouth at 8.15 p.m. on Friday, October 8.

At the request of a large number of Bournemouth listeners who wish for a late evening concert, an instrumental and orchestral programme has been arranged to begin at 10.15 p.m. on Wednesday, October 8.

The Harvest Thanksgiving Service from Holy Trinity Church, Bournemouth, on Sunday, October 13, when the address will be given by the Rev. F. S. Horan, is to be relayed through the local station.

Some NOTABLE TALKS of the WEEK

Monday	MR. DESMOND MACCARTHY, <i>Literary Criticism</i> [London 7.10] SIR JAMES PARR, <i>The High Commissioner for New Zealand, New Zealand Day</i> [London 9.30]
Tuesday	MR. F. W. KOPHAL, <i>Town Planning: Birmingham's Share</i> [Birmingham 7.40] PROF. CHRISTIAN, <i>The Mahabharata: Where Europe Found Its Romance</i> [Cardiff 7.40] SIR H. WALFORD DAVIES, <i>Music and the Ordinary Listener</i> [London 9.30]
Wednesday	DR. H. R. MILL, <i>Asia</i> [London 7.10] MR. EDWARD CHESSEY, <i>The Engineer in Adventure—The Colorado in Re-act</i> [London 9.30]
Thursday	MR. LOUIS COLLIER, <i>On the Track of Ulysses</i> [London 7.10] MR. W. A. SUMMERS, <i>Famous Noctels</i> [Birmingham 7.40] M. A. BELLIS, <i>L'Honneur Au Marche de Fer</i> [Plymouth 7.40]
Friday	MR. PERCY SCHOLLES, <i>Music Criticism</i> [London 7.10] MR. A. P. HERBERT, <i>An Imaginary After-Dinner Speech</i> [London 9.30]
Saturday	CAPTAIN A. R. BURGE, <i>Rugby News and Views</i> [Cardiff 7.40] MAJOR LEONARD TORSWILL, <i>The Parting of the Ways in Rugby</i> [London 9.30]

PLYMOUTH.

A VARIED programme has been arranged by the Plymouth Station for Wednesday, October 6. It will include items by Miss Winifred Davis (mezzo-soprano), Mr. Sinclair Logan (baritone), and items by those two popular West Country artists, Mr. Jack Train, with his ukulele, and Mr. Codnor Ford, with xylophone novelties. The afternoon talk on the same day will be given by Mr. Colin Stratton-Hallett, who will tell the history of the Plymouth Volunteers from 1740 to 1926.

Mr. Isaac Parfitt, a West Country artist whose solo cornet playing is always much appreciated, is giving another recital from the Plymouth Studio at 6 p.m. on Thursday, October 7.

Some amusing sidelights on the impressions that Britons give and receive when visiting Spain will be told from Plymouth on Monday, October 4, at 4 p.m., by Miss Phyllis Vivian.

Plymouth listeners who heard the interesting sea experiences of Lieut.-Commander E. E. Frost-Smith will enjoy his 'Maritime Reminiscences' which he is giving on Saturday, October 9.

Another of his delightful French anecdotal chats will be given by M. A. Briant from Plymouth on Thursday, October 7, at 7.40 p.m.

BIRMINGHAM.

THOUGH the hundredth anniversary of the death of Beethoven does not fall until next March, Birmingham Station is paying a tribute to the memory of the great composer by performances on the first Sunday of each month of his five Piano-forte Concertos and the Fantasia for Piano, Choir, and Orchestra. These special transmissions will begin in November. The solo part in each case will be played by Mr. Nigel Dalloway, who is familiar to Birmingham listeners as a pianist of distinction.

So popular a feature of the Birmingham Station was a 'Thanksgiving for Harvest' programme last year that a similar transmission has been arranged for Sunday, October 3. The programme is a well-balanced one, comprising choral, solo, and orchestral music—a great Te Deum (Stanford, in B Flat); the Finale of the Sixth (*The Pastoral*) Symphony by Beethoven; the fine Harvest Cantata by Dr. Garrett, and a fine Bach Aria very rarely sung—'Lord, Thou alone dost crown.'

Birmingham has arranged for an interesting carillon recital from Loughborough on Sunday, October 3, between 7.45 and 8.15 p.m., when the carillonneur will be Mr. Clifford Bell, who makes his first radio appearance.

Arrangements are being made to relay musical items from the forthcoming Birmingham Wireless Exhibition. These programmes will be ordinary 'outside broadcasts' and will not as previously announced be given from a studio at the exhibition.

What makes a great novel will be discussed by Mr. W. A. Summers in a talk on Thursday, October 7, when he will deal with the work of Tolstoy.

HULL.

ENTITLED 'A Medley,' the local concert from Hull on Wednesday, October 6, will consist of songs, piano-forte, and 'cello solos, and items by The 'Two Jacks.' The afternoon and evening talks from Hull during the week beginning Monday, October 4, cover a varied number of subjects, and one on Friday, by Captain Flimpton, on 'How Farmers Live,' will be the first of a series on country topics.

LIVERPOOL.

MUSIC lovers—and there are few outside this sometimes misunderstood term—in Liverpool and the surrounding district will be interested in another special series of programmes which the Liverpool Station is arranging for that city's forthcoming Civic Week. The principal programme will be an orchestral concert to be given at the Philharmonic Hall on Wednesday, October 30, at which Dr. Adrian Boult will conduct the Station Symphony Orchestra in a programme of popular classics. The solo artists will be Miss Kate Winter (soprano) and Mr. Walter Widdop (tenor). The Lord Mayor of Liverpool has promised to attend, and it is certain that the concert, which, of course, will be broadcast, and to which popular prices for admission will be charged, will attract a large audience.

A Nightmare!

By Philemon.

IT sometimes happens. Very rarely, I admit; but it sometimes does happen. What I mean is—well, as we listened the other evening, we were bored!

It had never happened before—well, hardly ever—and it has never happened since, and, personally, I am inclined to put it down to a lobster mayonnaise at the end of a stodgy day.

It has always seemed to me that it must be harder for a dull fellow to get into a B.B.C. studio than for a rich man to enter the kingdom of heaven; and the sight of him there as rare as the sight of a cloth cap at Lord's when Eton and Harrow are having a blood fight on the green.

Perhaps on the evening in question the B.B.C. let me in just for once simply to show the critics what might happen! Anyhow, whether it was our fault or the B.B.C.'s little joke, we were bored. The fellow had a dull voice and a dull manuscript, and, before he was well under way, some understanding member of our family slipped out through the darkening shadows of the room and switched off. Suddenly, and with a sharp little squeak, the voice ceased.

A silence, deep as night, followed.

We waited a little while. Then, "He will have finished now," somebody whispered. The understanding member went into the next room and switched on again. No, the tiresome fellow was still at it, and once again, with a sharp little squeak, the voice ceased.

It was then that the thing happened. For, while we waited, it occurred to me that we had not stopped him; that somewhere he was still pressing away, perhaps to a million listeners, perhaps to a solitary invalid in a hospital, perhaps to an empty universe; that whatever we might do—if we smashed our set to smithereens, if a divine thunder-bolt drove Bantenny down in ruins to the bottom of a crater deep as Vesuvius—nothing could stop him! He was eternal!

And I thought of a world full of such dreary voices denouncing interminable flap-doodle. I reflected that not a moment of time passes but somebody, somewhere, is boring an uninterested audience to death. I thought of dinner-table conversations, of sermons, of political speeches at garden-parties, of lectures on Bi-metallicism and Esoterics, of stories in golf clubs on which the sun never sets; I thought of formalised old gentlemen, of disillusioned women pointing the moral, of children in school reciting the multiplication table...

"It is always going on," said a voice in my mind. "The buzz slumbers not, will not drop off!"

And, on a sudden, it seemed to me that all this proxy talk, tattle and jargon, which is never broadcast, this endless stream of twaddle and preachment, these grave platitudes, this fatulent tatterdash, this pompous vanity, which, by the mercy of God, is, as a matter of fact, infinitesimally subdivided and administered by drops into particular ears—all at once, I say, it seemed to me that this universal click-click was, as I sat there in my corner-chair, let loose in a concentrated flood upon me, and, for one agonizing moment, I united in myself the sufferings of all who at any time and in any manner had been, or were being, bored.

Whereupon, unable to endure the intolerable assault, I seized my head with both hands and, to the amazement of my innocent family, shouting, "Oh, damnation!" at the top of my voice, I cooled across the room, and out into the cool of night!

Now that I have written it all and faithfully out, I am perfectly sure that it must have been the lobster mayonnaise, and that if I had dined that night, as a Christian should, on scrambled-eggs and green peas, followed by strawberries without cream, I should have heard the bright voice and the amusing talk of one of the most charming fellows who ever sat before the microphone. Which only shows...

Annotated Programmes.

A New Feature of 'The Radio Times.'

WITH this issue of *The Radio Times* begins a new and important feature, unique in a weekly publication of this kind. Henceforth, we shall supply our readers every week with interesting and informative notes upon the most important items occurring in the programmes—musical, literary and dramatic. In this way, the B.B.C., which is now the largest concert organization in the world, brings its programmes into line with those of all the leading concert organizations of Europe and America. It may almost be said that there is to-day no important series of concerts anywhere whose



Mr. PERCY SCHOLES.

Listeners who enjoy Mr. Scholes's fortnightly Talks on musical matters will be glad to know that he is going to contribute the musical notes in our programme pages.

patrons are not supplied with annotated programmes. At the famous Promenade Concerts at the Queen's Hall, London, the programmes, with their helpful notes upon the pieces performed, are to be seen in the hands of every member of the audience.

Similarly, the Royal Philharmonic Society, the London Symphony Orchestra, the Hallé Orchestra, the Scottish orchestras, the Berlin, Paris and Rome orchestras, and other important concert-giving bodies supply their patrons not with a mere formal list of the names of composers and titles of pieces, but also with a collection of illuminating facts as to the pieces that are being performed, and as to the composers and their general aims and styles.

This information is provided because, throughout the musical world, it is recognized that intelligent listening is considerably assisted if members of the audience receive a little preparation for the music they are about to hear.

The history of the Annotated Programmes

is an interesting one. It is believed that the 'inventor' was one Knecht, and that the first annotated programme made its appearance under his direction in the year 1790. Knecht at that time occupied in Biberach, Bavaria, a group of offices of a nature such as would be likely to suggest the idea to him, for he was a Professor of Literature, Organist, and Town Director of Music.

Apparently, the credit for the first British appearance of the Annotated Programme may be claimed by Edinburgh, where, in 1841, John Thomson, first Reid Professor of Music at the University, introduced the idea. Thomson had studied in Germany (where he was an intimate friend of Mendelssohn and Schumann), and had, no doubt, there experienced the great value of innovation.

The most notable series of Annotated Programmes this country has ever produced were those written by Sir George Grove, who, for forty consecutive seasons (beginning about 1858-1899), supplied the audiences at the Crystal Palace Concerts with a never-failing flow of illuminative remarks upon the music they were about to hear.

Latterly, in this country, some decline has, perhaps, occurred in the interest taken in Annotated Programmes. This is largely due to the fact that these programmes now are usually not obtainable until the purchaser actually enters the concert hall, and, at the same time, they are perhaps too often somewhat too solidly written for rapid perusal upon the spot. Annotated Programmes, to be properly appreciated and understood, should be available for reading in advance as, of course, they will be in the case of the programmes in future issues of *The Radio Times*.

The formidable and responsible task of providing annotations in *The Radio Times* for so large a number of pieces as appear weekly in the B.B.C.'s programmes will be carried out under the supervision of the B.B.C.'s Music Critic, Mr. Percy Scholes, whose books, 'The Listener's Guide to Music' (now in the seventh edition), 'The Listener's History of Music,' 'Everybody's Guide to Broadcast Music,' etc., have shown him to be possessed of that understanding of the needs of a wide general audience which constitutes one of the most important qualifications for the task he has undertaken.

We feel sure that our readers will appreciate this important new development in our programme service and that they will find henceforth that the programme pages of *The Radio Times* contain fascinating and instructive reading which will add considerably to the enjoyment of listening.

A Correction.

It has been brought to our notice that in the Cardiff programme for Monday, August 21, the short story, 'The Bomb,' by Mr. Geoffrey H. Wells, was wrongly attributed to Mr. H. G. Wells. We wish to apologise to both authors for any misunderstanding that this printer's error may have caused.

A Salute to the Microphone.

By J. W. Robertson Scott.

WHAT the world is suffering from is the thousands and thousands of men and women who are dead as doornails, and don't know it.

They never move unless they are carried, or pushed. And all the time, instead of gratefully cheering on the folk who are moving, they moan: 'Why hast thou come to torment us before the time?'

Whatever may be the role in soldiering, the worst thing in every other line of life is not to know what you are beaten.

I shall never have any claim to any sort of public recognition. But, if I could believe that the personal effects, left behind by a literary man who has written what he chose, would yield the price of a tombstone, I might ask that there be written above me, *He knew when he was dead.*

Writing Before Oratory.

Since I was a boy, I have been trying to learn to write. As a result, I have to my name, when I am grey, a row of books and how many thousands of articles I cannot tell, for I have not kept them.

And now comes Broadcasting to tell me that, as an author, I am dead, and that as a journalist I am dead, too.

This is the way of it.

Because my father was an excellent speaker, I thought it would be a fine thing to be a first-rate speaker too. But it occurred to me in my teens that an average speaker's audience seldom got beyond hundreds. Therefore, the effect on these hundreds was small compared with the effect on a larger public of the report of the speech in the papers.

But there was a difficulty about the report of the speech in the papers. There was no certainty of the speech being fully enough reported. Much better, then, to write instead of speak. If one wrote, and wrote well, one might say one's say in his type in the largest circulations and be read, not by hundreds, but by thousands of people—even, by chance, by half or three-quarters of a million people.

So I did not embark on the practice of oratory: I took to writing.

Successful Audacity.

But the trouble with writing is that before you can be read, people have to be got to buy the paper, magazine, review or book in which you seek to enlighten them. And there is such a lot of papers, magazines, reviews and books, and all with the most laudable aims.

Your stuff is printed in one of these publications, but the page, or pages on which it appears may never be read at all by any man, woman, or child. The modern world finds so many uses for paper besides reading the words printed on it.

In effect, the author or journalist pours his poor wisdom into a pipe, but has no notion whether there is anybody at the other end to drink it up.

The more one's out may come with Broadcasting.

To the scribes, Broadcasting seemed but vanity. Was it not talking into space? Not a bit of it. They were conny folk, the Broadcasters. Before they began to talk to their mic. phones, they saw in it that there were fireside tea meals.

The Broadcasters were not so one-of-a-kind as to offer their wares in books which might never be bought, or in papers which might never be read. The Broadcasters sat themselves comfortably down at the national fireside. They made themselves of the family circle. There never was such audacity, such successful audacity.

For wherever the men, women and children may be found, they are to be found at the fireside. Plainly, then, the Broadcasters alone have perfectly solved the problem of getting a hearing from the public.

Talking to a handful or a townhallful at a public

meeting, it was easy enough to see, was an undue expenditure of energy compared with writing what one had to say in a book or in a largest circulation. But what was writing in a book or in a largest circulation beside the prospect of reaching everybody one wants to reach—for that is what it will come to in a few years, when a speaking set will be as common in a house as a cold-water tap—everybody one wants to reach, not only in Great Britain, in town and country, but on the Continent, and, very soon, in the New World and all the world?

Authorship! Journalism! distinction! The great distinction of a few years hence will be the distinction of being a great Broadcaster.

A great Broadcaster will be a man or woman with sound information, ideas, humour, a rooted faith in progress, liberality of mind, an endearing personality, and a voice educated, as his, or her, intelligence has been educated, above and beyond all for Broadcasting.

THE BROADCAST PULPIT.

Growing Young.

WE are told of a quaint philosopher who used to stand at a street corner day after day, saying to the passers-by: 'You will be old, you will be old.' There is a sense in which we may all grow old, a sense in which we must grow old, but in the highest sense we need not be old. Standing up in Scotland on one occasion, Dr. Guthrie said: 'You need not think I am old because my hair is white. I was never so young as I am now.' There are certain characteristics of youth which we may all retain and, in that sense, we may always be young.—*The Rev. W. L. Inge, in "Salem and Salem."*

A few pence with self-denial behind them will help to restore the world's brotherhood more than thousands allotted from religious sweepstakes and charity balls.—*The Rev. Canon Hayes, Belfast.*

Believing in To-Morrow Morning.

I HAVE heard of a man who confessed that, as he grew older, he disliked the sunsets, they seemed to come so quickly. The miracle of making the sun stand still is one a great many folk would like to perform; they don't like to feel that life is slipping away. We cannot arrest the flight of time, but it is quite possible to keep the child-heart through the years. Let me remind you of the words of Oliver Goldsmith: 'Do you know what it is to be a child? It is to live in a nutshell and count yourself the king of infinite space, to see the world in a grain of sand and heaven in a wildflower, to hold infinity in the palm of your hand and eternity in an hour, to believe in loneliness, to believe in to-morrow morning.' The only people who have really left their youth behind are those who have ceased to believe in to-morrow morning.—*The Rev. J. Howard Rother, Plymouth.*

Working For a Purpose.

WE cannot expect to gain Unity and Peace by the enunciation of Christian platitudes, nor by warlike of Christian emotion. It needs dispassionate minds, the help of prolonged study, a willingness to face facts and learn. We who are Christians cannot hope to understand each other unless in all our thoughts about our fellows we think of them and speak of them in the attitude and with the mind of Christ. Again and again you may fail in your appeal to men who are at variance if you are content to put before them Christian principles and motives; love, tolerance, and sympathy, these are not enough. Give them a common object of endeavour; persuade them to work for it side by side, and the change will come.—*The Bishop of Carlisle, Newcastle.*

Story of the Orchestra.

By V. Hely-Hutchinson.

[In spite of the greater interest that is now taken in music owing to broadcasting, comparatively few listeners know very much about the constitution of an orchestra. In the following and future articles Mr. Hely-Hutchinson will tell how the modern orchestra came from small beginnings to its present state of perfection.]

ABOUT a hundred and sixty years ago a rich Austrian nobleman, who lived in patriarchal style on a large country estate, engaged a young and rather obscure musician from Vienna to direct and conduct his private orchestra. This conductor had about the same station in the household as a footman: he wore a livery, he dined in the servants' hall, and his business was to provide music, just as the cook had to provide dinner.

The nobleman was a real lover of music, and gave his conductor the best instrumentalists he could; and the conductor, having a sunny and self-reliant disposition, got on very well. He wrote a great number of compositions, some for three or four instruments (what we should nowadays call chamber music), some for larger combinations. Occasionally, some of the players were absent; then he had to adapt works for the particular combination of instruments that happened to be left. Constant experience of this sort gave him unique knowledge of the sound of different combinations of instruments.

In time, the skill of the music-director got noised abroad, and towards the end of his tenure of the office—he held it some thirty years in all—he was looked up to universally as the foremost musician in Europe. But to the end of his time there he wore a livery, and he always dined in the servants' hall.

The name of the nobleman, which is almost forgotten to-day, was Prince Esterházy; the name of his music-director was Joseph Haydn.

This is a long story with which to open a short article, but it describes, in reality, the formation and standardisation of the modern orchestra. Composers before Haydn's time did not designate anything definite by the term 'orchestra'; it merely meant a combination of different instruments—strings, wood, brass, and percussion—with no regular balance between them. Haydn, by constant trial and error, solved the crucial problem of blending and balancing the different groups of instruments, and by his experience he was able to find out the proportion between them that was most generally useful for instrumental music on a large scale.

The Haydn orchestra has since been modified and augmented by such men as Mozart, Beethoven, Wagner, and Rimsky-Korsakov; but though much increased in dimensions, it preserves the same proportion. For instance, Haydn's later symphonies were scored for eight wood-wind, four brass, one percussion, and, say, twenty string players. Holst's *Planets* are scored for sixteen wood-wind, fifteen brass, several percussion players, two harps, organ, and some sixty strings. A few new instruments have been added, and the number of players is about trebled, but the balance of power between the different instrumental groups is unchanged.

The orchestra is the official medium of expression for big concerted instrumental works, just as the four-part choir is for vocal music on a large scale. Sometimes, of course, we find choral works written in six or eight parts, instead of four; so we often find extra wood-wind or brass players imported into the orchestra, but the general run of works is scored for the proportion (not necessarily the number) of instruments indicated above. Before Haydn's time, the full orchestra was seldom more than a support for chorus or opera; since he standardised it, it has grown to be the corner-stone of the edifice of modern music.

Bathing Parade.

By Russell A. Sander.

[I was very hot in the house. It was hot in the garden, too. The only place left seemed to be the bath.

'I'm going to have a cold bath,' I said to Mary, taking off my collar and running upstairs to turn on the water.

It was not until I began to dress that I remembered that I had left my collar and studs on the dining-room table. I ran downstairs and popped my head round the dining-room door. Luckily, I was able to stop before I had popped round any more of myself.

Mrs. Jaye-Smithson was in the dining-room, listening to our wireless. Mrs. Jaye-Smithson despises wireless, and refuses to have it in her house. That is why she has to come round to our place whenever she wants to listen.

'Oh, good afternoon, Mrs. Jaye-Smithson,' I rasped, smiling at her round the door. That was all I could do. To stride in, collarless, and shake hands with her was out of the question. She is one of those women before whom one feels, somehow, that it is improper to appear in anything less than full evening dress.

I made a face at Mary, who was glumly sitting watching our guest listening. It was intended to suggest that my collar and studs were on the table, and that she should collect them and bring them out to me.

But, apparently, it didn't.

Mary made a face at me. It was intended to convey that I should come in and talk, so that our visitor couldn't, in common politeness, go on listening to the wireless. Then she would go. It conveyed it all right. But, unfortunately, my collar and studs did not accompany the suggestion.

It was a hopeless position. Mrs. Jaye-Smithson would not go until I came in and talked to her. And I couldn't make myself in a fit condition to come in and talk to her until she had gone. I couldn't sit upstairs and read, because my book was on the dining-room table, too. Nor could I go out for a walk without a collar.

I went up and went on having another bath, just to pass the time away. Mrs. Jaye-Smithson went on listening, because that was what she had come round to do. Mary went on watching her, that being the only thing she could do. And the broadcasting station went on broadcasting, for the simple reason that it wasn't due to shut down until midnight!

I really couldn't stand another bath. I felt. Stealthily I crept past the dining-room door into the kitchen.

Then I stole upstairs again.

Three minutes later, Mrs. Jaye-Smithson went on to another friend's house to listen to their wireless.

'You ought to buy another wireless set,' I heard her advise Mary. 'These cheap ones that are always breaking down are more trouble than they're worth.'

But we didn't buy another. I simply climbed through the skylight again and mended the broken aerial.

Then I went downstairs to the kitchen to put away the wire-cutters.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

'Howlers' I Have Heard.

By Lord Askwith.*

HOWLERS, the splinter of my conversation, may be considered as attempts to describe a thing or an event where the object to be described is fairly apparent, but the manner of description is more or less ludicrously and utterly wrong. Murray's English Dictionary defines a howler as 'a glaring blunder, especially in an examination.'

Personally, I collect carved jade and howlers. Jade has become an expensive taste since the Chinese began to buy back the best pieces. Howlers, on the other hand, are quite inexpensive; they can be collected by anyone, and cost nothing. They can be 'rounded up' from newspapers and books (and I make no apology for quoting some from both), from the answers in most examinations, and from every college and school in the country, particularly schools. They are generally unintentional, but may be invented, sometimes purposely. They often indicate ignorance, but, on occasion, the elements of learning; they may occur in the language of a country and its translations either into or out of the language, and I think they must occur in the language of every country in the world.

Lack of Observation.

The most simple form of 'howler' seems to be due to lack of observation, or possibly even to a clerical error. Of such, this is an example: 'The Barons forced King John to sign Magna Charta.' Or, 'The Sewage Canal connects the Mediterranean and the Red Sea.'

Or, 'Posters are sheets of paper painted on blackboards.'

Such are commissions of error; but omissions of important connecting links between two events may produce results equally erroneous. An example of these is the statement that when Napoleon saw the failure of the French guards at Waterloo he turned pale and, mounting his white horse, rode at full gallop . . . to St. Helena.

Or, 'The poet Cowper was so unfortunate as to . . . commit suicide twice; he then lived to 1800 and died a natural death.'

Examiners have an unpleasant habit of testing general knowledge by questions beginning, 'Give a description of' or 'State briefly the meaning of' either one or two subjects or else a succession of varied phrases often in common use, which possibly, if asked singly, could be easily answered.

Confused Ideas.

The first class of 'description' throws the examinee into the position of an essay writer, and he or she has to sit down to serious composition. This alarming prospect is very apt to lead at once to confusion of ideas. 'Describe the destruction of Pompeii,' asks the examiner, and the answer comes, 'The destruction of Pompeii is generally attributed to an overflow of saliva from the Vatican.'

It may be strange to read that the fall of Cardinal Wolsey was due to his having shot at the Pope, but then the scholar should not have been studying a chapter of his Biography headed 'Aiming at the Papacy.'

The second class of a 'succession of phrases' remotely connected with each other is bound to lead to a whirl of thought and a mixing up of ancient and modern scraps of knowledge and ideas. I have always thought this form of question very unfair. It may be intended to test quick uptake, but it is not far from a series of unreasonable surprises. State the masculine of 'helle' (h-e-l-l-e), 'vixen', etc., etc., and the answer comes: 'The masculine of 'helle' is 'gong' and of 'vixen' is 'vicar'. Or state the origin of Kaiser; 'Kaiser is derived from a hole in Iceland which gives out hot gas.'

Social and health questions are very catchy, particularly for girls. Define 'Women's Em-

frage'; 'The Flannelette Peril'; 'Appendix'; 'Oculist'. And such answers are reported as 'The Flannelette Peril means Petticoat Government.' 'The Women's Suffrage is the state of suffering into which they were born.' 'An appendix is a portion of a book which nobody has yet discovered to be of any use.' 'An oculist is a fish with long legs.'

Older women are also not exempt from mistakes. After attending classes at a School for Mothers a woman drafted out the following rule for using a feeding bottle: 'When the baby is done drinking it must be unscrewed and laid in a cool place under the hydrant. If the baby does not thrive on fresh milk, it should be boiled.'

But social questions are surpassed by economic questions. A University paper reported an answer that the reason why much butter is imported from Denmark was 'that Danish cows have greater enterprise and superior technical education to ours.'

In history there frequently comes an amusing confusion of ideas; thus I have read that 'the Christians are only allowed one wife—this is called monotomy.'

'Queen Elizabeth rode through Coventry with nothing on and Raleigh offered her his cloak.'

'William the Conqueror ordered his Archers to shoot at the thickest part of the English, so they shot upwards so that the arrows might fall on the Englishmen's heads.'

Whether the famous chapter in Macaulay's history attracts the young to thoughts on history, the reigns of Charles II. and James II. certainly produce some high efforts at knowledge. Thus 'Habeas Corpus' was a phrase used during the great plague of London, and means: 'Bring out your dead.'

'Charles the II. told the people they could get drunk or do what they liked; this was called the Restoration.' But the end came in the summary of 'Finally, James the II. gave birth to a son and so the people turned him off the throne.'

INTERNATIONAL CHAMBER CONCERTS.

LISTENERS will recall the highly successful series of Chamber Concerts given at the New Chamber Galleries in the spring of this year, when many new or unfamiliar works were produced.

The B.B.C. has now arranged to give six International Chamber Concerts of new music at the Grötrinn Hall on the first Tuesday in each month from October to March, inclusive.

Each concert will be devoted to the latest phase in the musical development of one of six European countries, as shown in the undermentioned list, and practically all the artists engaged (as well as the music itself) will be entirely new to England.

The dates are as follows: October 5, Hungary; November 2, Italy; December 7, Germany; January 4, France; February 1, Czechoslovakia; March 1, Holland.

In many cases opportunity will be given to hear the actual first performances of works by distinguished contemporary Continental composers—performances the equivalent of which are regarded as events of considerable musical importance at the various European festivals, e.g., Salzburg, Zurich, Venice, etc.

Further details as to the works to be performed, etc., will be published in an early issue of The Radio Times.



LORD ASKWITH.

TO WHOM IT MAY CONCERN:—

The Shakespeare Memorial Theatre at Stratford-on-Avon was burnt to the ground under tragic circumstances on March 6, 1926.

The destruction of this emblem of all that is highest and noblest in British literature and art constitutes a well-nigh irreparable loss.

It is the duty of every good citizen to do what he can to help in the work of reconstruction.

We give you an opportunity of helping in a small way by purchasing a copy of our book of Shakespeare Heroines for the modest sum of 2/-.

The entire profits of this publication are being devoted to the Shakespeare Memorial Fund.

Application should be made to:—

The B.B.C. Shakespeare Memorial Fund, 2, Savoy Hill, Strand, W.C.2.

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The Rural Listener.

JUST what proportion of the receiving sets in this country is in the rural districts? I think the figure, when it is known, will be a surprise.

Take a certain agricultural parish I am acquainted with. There are forty-one houses and cottages in it, and in those dwellings there are sixteen sets. Does Camberwell, or Leeds, or Greenwich, or Cardiff do better?

None of the sets, I believe, has been installed by strangers. Two at least were the unaided work of the owners. Most, if not all of the others, I fancy, the wheelwright's son was responsible for. The repository of wireless theory in the village from the beginning has been the parson's son.

If one gives a thought to the range of interests that such a rural parish possessed three years ago, if one makes an effort to realize the average level of the average village concert, lecture, or entertainment, the speaking standard of the rare political meeting, if one speculates on the stimulus in a village without even a women's institute, and then considers the new world of Life and Work, Science and Art, that the owners of the eighteen receiving sets, their families and friends, have been magically admitted to, are there any words in our literature that can picture the state of mind of awed and stirred men and women, to whom broadcasting has brought so great a blessing, but the old lines—

Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific, and all his men
Look'd at each other with a wild surmise,
Silent, upon a peak in Darien?

To the undiscerning eye, nothing has happened but the development, among some country people in a rural backwater, of an interest in a new pastime. What has, in fact, happened is that, in a parish which, through no fault of its own, had come to be intellectually and musically starved, there have been quietly and unobtrusively sown the seeds of mental revolution.

Well, in the country we know something about seeds, and so when we use such a phrase as I have just used, we do it deliberately. We do not expect all the seeds of even the best variety from the best seed merchant to yield. The old story is told again and again in our experience: 'Some the fowls of the air devoured. Some fell on stony places. Some fell among thorns. But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold.'

Think of what even the thirtyfold will be!

J. W. H. S.

The Listener's Point of View.

[Most listeners have various problems connected with broadcasting which they would like to have discussed. From time to time in these pages we plan to bring forward some of these points, and to publish the discussion pro and con. This week Mr. Sidney A. Moszley opens a debate on the vexed question of applause in the broadcasting studio.]

DOES the laughter and the clapping of an audience in a broadcasting studio help to create the right atmosphere? Do the artists benefit by applause to which they are accustomed in 'another place'? Do we of the invisible audience of listeners catch the spark of infectious merriment? Is this merriment, in fact, infectious outside the studio? Do we listeners join in the outbursts of laughter that we hear? Ladies and gentlemen, let us consider our verdict.

Firstly, is the radio artist really entitled to receive this laughter and applause which on the stage or concert platform is the food of life to him?

The answer, in my view, is in the negative! As I see it, the artist is not entitled to any conditions that do not strictly conform to the particular and peculiar needs of wireless transmission. There is, and should be, no comparison at all between the artist on the stage and the artist in the broadcasting studio. Transmission by wireless is different. And it must of necessity remain for ever different.

The artist on the stage, by facial expression and by gesture, appeals to the eye; at the microphone he must rely on his appeal to our hearing sense alone. It is manifestly impossible for an artist to obtain the same result by speech alone as he does by action combined with speech.

Limits of the Spoken Word.

The people in the studio are in point of fact applauding something different from that which gets across to us. A feeble joke delivered with an air, or a commonplace line spoken with the artist's 'inimitable gesture' will appeal to the sense of sight, and in itself may well deserve and win applause, whereas the spoken word will by itself fail to appeal to the sense of hearing.

That is why to hear constant laughter without any apparent cause very soon becomes irritating to the majority of listeners. Even the most sympathetic of us cannot endure with patience this too neat and too hearty and far too unanimous applause and laughter. Sometimes we hear a round of genuine laughter at the comedian's asides. These asides are even more reprehensible in the studio than they are on the stage—where, with very few exceptions, they are strictly taboo.

Another sort of unlikable laughter which we sometimes hear in the studio is the hero-worshipping, only-too-ready-to-laugh sort of laughter. This occurs when famous humorists are about. Well, I, for one, submit that these famous stars of the

stage do not necessarily shine through the ether! Is it not a fact that the special qualifications that are necessary for successful transmissions may be found, and have been found, among the lesser-known—even the unknown—artists?

The B.B.C. has passed the stage when it should 'feel honoured' to present Mr. So-and-So. The honour, from the listener's point of view, is Mr. So-and-So's. There is, I maintain, no reason at all for this adulation of popular stage stars in the broadcasting studio, and there is certainly no reason why a claque is necessary to provide atmosphere for these artists, for it certainly doesn't provide an atmosphere for us.

To the pioneers of the B.B.C. who fought down early prejudice all credit is due. All that is over now, or should be. Broadcasting has arrived! Therefore no artificial applause in the studio, please—no claque.

SIDNEY A. MOSZLEY.

POINTS FROM TALKS.

THE very existence of theatres in the East-end of London is overlooked by the majority of theatre-goers, but the loss is theirs, not the East-end's, for I could prescribe no better tonic to revive a jaded playgoer than an evening in one East-end theatre I know when they are playing heavy melodrama to a wildly cheering audience.—Miss Arnot Robertson.

FOR its size, the cuckoo should produce an egg at least as large as a golf ball, but in reality it is no larger than that of the common sparrow. The reason is obvious, namely, the small birds in whose nest the cuckoo deposits its eggs would not tolerate it for one moment if the egg of the intruder were so much larger than their own.—W. Percival Westell.

IN early days, the stage-door used to be on the stage, or, rather, on each side of it, in front of the curtain. When the actors took their call, they crossed, bowing from one door to the other, thus not to interfere with the illusion of the play, an idea that I should like to see revived.—Mrs. Gabrielle Enthoven.

THERE are two unusually beautiful periods in the New Forest year. The first is in May, when the earliest translucent green of the beeches and oaks makes the woods like fairyland, and secondly, when, during the third and fourth weeks in October, the autumnal tints of brown and gold, russet and red, blaze up, an entrancing vision.—Lord Montagu of Beaulieu.



THE COLORADO RIVER IN REVOLT.

Another of Mr. Edward Cressy's interesting talks in his series, 'The Engineer in Adventure,' will be broadcast from London and other stations on Wednesday evening at 9.30. This time Mr. Cressy will tell of 'The Colorado in Revolt.' He has sent us the above photograph as an illustration of his story.

Air Raids—Past and Future.

By Captain Ian McLaren.*

I HAVE heard people say, when discussing air raids, that, after all, they did comparatively little damage. They were a little frightening at the time, perhaps, but they had absolutely no effect upon the ultimate result of the war. However true that may have been of the last war, it will certainly not be the case in the next, for the air raid then, and the air raid of the future—or of to-morrow, for that matter—will be as the artillery of the catapult and stone days compared to the artillery of to-day.

During a year and a half spent as a member of the Inter-Allied Aeronautical Commission of Control, I had a unique opportunity to examine the later forms of aerial "hate" which were in preparation towards the end of the war. Luckily, I think you will agree, they were never used.

A Ton of High Explosives.

The first of these was a high explosive bomb of large size, which weighed one thousand kilograms, that is to say, roughly, one ton. Think of it, and think of the effect of it dropped upon a town. One ton of high explosive! The average bomb dropped upon London was only one-twentieth of that size. The effect of this, then, would be twenty times as terrible.

We were spared that bomb, for, though they were ready some time before the end of the war, an aeroplane with power sufficient to carry that weight, together with the large amount of petrol necessary for a long journey, had not then been made.

The second was an incendiary bomb, named the elektron incendiary, after the metal from which the case was made. This bomb was cylindrical in shape, with a diameter of two inches and length about nine inches. It weighed less than a pound. It contained for filling a powder called thermite, which, upon being ignited, combined with the elektron metal to form an incandescent mass of intense heat. Once alight, the bomb could not be put out. It would burn its way through iron. I put a pin of the powder upon the blade of a pen-knife and lit it. It caused the steel of the blade to melt and run like candle wax. It was hoped to achieve great things with this bomb, but, fortunately for us, they were not ready in sufficient numbers for use before the end of the war.

Aerial Frightfulness.

The third bomb needs but little description. It comprised a simple container designed to break upon hitting the ground. Inside was a liquid which, upon exposure to the air, quickly volatilized, giving off clouds of poison gas. This bomb was not used against us because reprisals were feared.

These bombs represented the last word in aerial frightfulness in 1918; but, as is natural, the science of aerial armament has not stood still since then. There must be even more terrible bombs in the magazines of the various Powers to-day. We know, too, that aeroplane design can now produce machines capable of carrying several one-ton bombs, and that for a distance of hundreds of miles. Similar machines could carry thousands of incendiary or gas bombs.

Imagine, for a moment, an air raid of the future with the bombs I have described. Let us take an imaginary city, a large city, capital of some great country. Relations with another great country become strained, and suddenly break into open conflict. Immediately upon declaration of war the enemy aeroplanes appear over the city, hosts of great bombing machines, with their escort of single-seater "fighters."

It will most certainly be at night time, and the machines will probably be fitted with silencers, so that the first intimation the unsuspecting citizens

will have will be the terrific detonation of one ton of high explosive, as the first bomb strikes the ground.

The plan of attack will be simple. One great fleet of bombers dropping one-ton bombs will reduce the heart of the Metropolis to debris; another fleet will follow and rain hundreds of thousands—yes, literally, hundreds of thousands—of incendiary bombs on that debris.

You can imagine the result; the Great Fire of London would be as nothing to the fate of our imaginary city, and remember, there is no need for accuracy with either of these bombs. In the case of the super-bomb, the force of the explosion is so tremendous, that it will have a destructive radius of hundreds of yards; while so many of the incendiary bombs can be carried that a whole city could be sprayed with them.

That is one way—and, you will grant, a very terrible way—by which our imaginary city could meet its end, but there is an even more terrible alternative.

Poison Gas in the Street.

Let us imagine that war has just been declared upon the country of which our city is the capital. Extraordinary scenes of enthusiasm and patriotism are being enacted in the theatres, hotels, and dancing halls that first evening. Great crowds are collected here and there in the streets. You remember the night of the Fourth of August, 1914? Well, exactly the same thing is happening in our imaginary city. Suddenly, a man on the fringe of one of the great street crowds hears a "splash" on the road behind him, a noise as if someone had thrown a very wet dishcloth from one of the upper stories of the high building beside him.

He looks up to see who has thrown it, at the same time walking towards a dark stain in the middle of the roadway to see what it is. No one else seems to have noticed it, although he is almost certain he hears a succession of "splashes" from farther up the street. Thoroughly interested now, he leans down to examine the splash in the road. He feels a tickling sensation at the back of his throat—there is no smell now, for that matter, is there anything to be seen—but, with his next breath he suddenly feels his lungs gripped—he cannot breathe, then—for he is an ex-soldier—he gives a great shout: "Gas—Poison gas! Poison gas—!" reels, and falls to the ground.

The Sure Protection.

Need I continue the description, how the great crowds in the streets, rushing this way and that for safety, found none; how the gas drifted its way into theatres and dancing places, and transformed these joyous scenes into others more horrible than I can describe—or you would care to listen to; how, perhaps most terrible of all, how the travellers in the underground railways were overwhelmed; the sick in the hospitals; the babies in their cots?

No, I think I have said enough to show you the awful horror of it all.

If this description of the utter annihilation of a great city has proved harrowing to any of you, I am sorry. Yet I did it with a purpose, for I know a full realization of these things brings this one thought into all minds: "These things cannot be allowed to happen; how best can we avoid them?"

Well, for the present there is but one sure protection. In certain writings of mine on this subject that were given a measure of publicity some little time ago, I endeavoured to show that our only real defence lies in the possession of an Air Force as good—or better—than that of any foreign Power. For no nation will attempt the destruction of any of our cities if they know that, in return, their own cities will suffer annihilation within a few hours.

That Air Force we have—we must keep it second to none in the world.

For the present, then—Preparedness. But for the future: are we to go on building 'plane for 'plane against this or that foreign country, adding new devilments to our armoury as they to theirs?

We know what has happened before, when great nations race each other in the collection of armaments and war material. There is always some madman to drop a match and set the whole ablaze.

Is this to happen all over again? Is there no other way out? Can no one stop it? Yes, someone can. Who? You. Yes, you! You can make the future safe, if you will.

While I was in Germany, I found in towns and villages the same memorials to the dead as here, with the same sad little pots of flowers in front of them—the same broken-hearted mothers tending them. In France you will find the same; in Italy; in each and every one of our Dominions the same. People in all countries—ally and enemy alike—feel as you do—they want no more of war—they would do anything to prevent it.

A Vicious Orbit.

But there is a new generation growing up. Have you realized that young men of nineteen and twenty to-day were too young at the time of the war to remember much about it, and certainly none of its horrors?

They hear of it, of course. They hear men who went through it talking about the good times, for whoever dwells upon the bad? And the young men envy the others their experiences, and wish they, too, had been through a war. They think only of the honour and glory; they know nothing of the horror and death.

And so Mars, the god of the militarist, creeps quietly round his vicious orbit, and people say: "This time he is surely dead," until the link with the past has been quietly broken; horror and misery are forgotten—honour, glory, victory, conquest, remain. And Mars walks the earth again. And the young men, seeing his bright armour, say: "He is certainly a true god; we will follow him. For the honour of our country, for the sake of our mothers, sisters, wives, we must follow him!"

For the sakes of their mothers—sisters—wives:

In Flanders fields the poppies grow
Between the crosses, new and now.

And the dreadful circle is once more complete.

Is there no way out?

No one of us, I think, will deny that the main principle underlying the League of Nations is thoroughly sound—the principle, I mean, of arbitration, of calm and reasoned discussion of international quarrels. Many of us wonder, however, whether that principle will work in practice.

The Will to Peace.

It seems to me that one thing, and one thing only, can assure its success, the will to peace—the real goodwill—of you and me, and the likes of you and me in all countries.

When next there is talk of war, let us remember the consequences to hundreds of thousands of innocents. When next there is an international misunderstanding, and we feel heated and inclined to shout: "We'll show 'em!" let us remember the horrors of the last war, and the worse, much worse, to come next time.

We must hand them on, those memories, to our sons and daughters, not to make cowards of them, but to teach them true values: that victory, conquest and glory are often illusory, while misery, horror and death are very real. Thus we can make certain that their courage will never be misapplied, and that they will say in the future, just as you and I, with the last war still fresh in our minds, would say to-day: "Any other way but war."

For war brings chaos, but never common; unsettles everything, yet settles nothing; destroys, but never constructs.

And we shall no longer wonder whether the League will settle the problem. We'll take good care to make certain that it does.

* In a Talk from London.

HAVE YOU GOT YOUR OPERA LIBRETTI?

FAUST will be broadcast from all stations on October 15 next. This is the third opera to be broadcast in connection with which we are issuing libretti for the assistance of our listeners. Those who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain either (1) single copies of the Libretto of 'Faust' (or 'Rigoletto' and 'The Bohemian Girl,' which have already been broadcast) at 2d each; (2) the complete series of twelve for 2s. including 'Rigoletto,' which has already been broadcast but which will be of value in future broadcasts; or (3) the remaining ten of the series (including 'Faust,' but excluding 'Rigoletto' and 'The Bohemian Girl') for 1s. 8d.

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Additional names and addresses may be written on a separate sheet of paper, but payment for the additional subscriptions must, of course, be sent with the order. The Libretti will be sent singly as published to reach each subscriber a few days before each Opera is broadcast.

A Compliment From France.

It is with real pleasure I am sending to you and the members of your orchestra my impression of your music as a French musician. We had the idea in Paris that the English musicians had no taste, no musical sentiment. Well, as a listener I can say that in my experience of music in Paris and having played with orchestras numerous pieces that you play, I declare that it is an impossibility for any French orchestra to render music better than your orchestra. The playing, the sentiment, the harmony and sound are everything. *très, très bien*. You are all artists. With congratulations and best regards. C. L. LALANDE, PARIS.

A Memory of Blake.

I SINCELY hope that Mr. Morgan's article on Blake's 'Jerusalem' will help to bring about the adoption of this noble poem as a Second National Anthem. The need of England and of the Empire is the desire and determination to 'do' on unselfish and united lines in the spirit of true religion. As to Blake himself, one of my earliest recollections is of hearing an old gentleman tell my father that he, in his youth, had worked under Blake, who used to be truly 'enraptured by the Spirit,' as though newly released from 'the tabernacle of the flesh.'—GRATEFUL LISTENER, Tunbridge Wells.

Let Radio Keep You Young.

In his recent broadcast sermon, Dr. Camphell Morgan described 'Peter Pan' as 'a beautiful story for children, but rotten philosophy for the grown-up.' To some extent this is true, for growth is essential if we are to live a full life, and Dr. Morgan was right in quoting the text, 'When I became a man, I put away childish things.' But between the childish and the adult there is a marked difference. Such qualities as wonder, imagination, love of Nature, joy in the simple things of life, faith, hope, and loving trust belong to every one.

Radio is, to my mind, an excellent means of teaching us to grow up without losing our grasp of what is best and highest in childhood.—EVA H. LOVEMORE, Redland, Bristol.

Dogs Prefer Music.

I ENTIRELY agree with Miss Hestree Harrison that dogs are in many instances very musical. A few years ago, we had a small black and tan terrier, 'Jack,' who used to follow me to the drawing room when I was going to practise, sit on the edge of the sofa and watch me intently all the while. If I played anything he did not like, or anything particularly discordant, he would jump at me and howl disapproval; but, on the contrary, if he enjoyed the music—as he always did when he listened to Chopin's works—his expression was most eloquent. He would listen for any length of time, with his eyes half-closed, and occasionally nodding to tell you he was pleased. If my husband played the opening chords of Liszt's *Lover's Letter*, his screams were terrible, and we had difficulty in soothing him in order to proceed with the song. KATIE VAN DYKE, Huddersfield.

His Master's Voice.

WE HAVE a very sensitive spaniel, who, though he has never been beaten or shouted at, hates anything in the way of a scolding or high words. Whilst four Novello's broadcast of 'Downhill' was coming through the loud speaker, and high words were flying, the dog was disturbed, but when the final came and Mr. Novello was continually being told to 'Get out, get out!' the dog crept away to a corner in absolute terror.—MRS. K. CROFT, 68, Beckington Road, Bath.

Plays for the Isle of Man.

WE LISTENERS in the Island, an ever increasing number, are cut off from the theatrical world for eight months of each year, from October to May, and we should very much like to hear from the many of the plays which are broadcast from London, but which at present we are most often debarred from hearing.—ANTHONY ANNISON, Douglas, Isle of Man.

Hospital Wireless in 1923.

IN YOUR columns recently appeared various claims to priority in the installation in this country of a hospital wireless receiving set. Through the encouragement and assistance of Mr. W. Ross Clark, Dunsford, and Mr. R. Bateson, of Hargate, the King George V Sanatorium, Godalming, had a loud-speaker set installed and in full use in its patients' large recreation room before February 28th, 1923. If any other hospital has an earlier record I shall be glad to be informed of it. In January 1925, fifty headphones were installed for patients, and now the set consists of over 200 headphones, and also a loud-speaker in the recreation hall.

A microphone installation, by which lectures and concerts given within the institution can be transmitted to all patients, is now in course of being fitted up. JAMES WATT, the King George V. Sanatorium, Godalming, Surrey.

From a Daventry Listener.

SOME of your correspondents suggest that Daventry should transmit more alternative programmes. It most certainly should not do so. As long as it is the only high-power station in the country, it should send out the best programmes. A station with such a vast audience should not cater for minorities, as it does in the case of West programmes.

Daventry was built to work in conjunction with London, and as long as London programmes are the best, they should be relayed by Daventry.—ALAN DILLON.

Wireless in the Bradford Royal Infirmary.

YOUR correspondent, Mr. J. Patterson, claims that the wireless installation in the Bradford Royal Infirmary is probably the largest and most complete in the country. In the North-Esington Infirmary, Leicester, we have an installation with 470 headphones, one for every bed, and also points for headphones in sitting-rooms for the staff and other rooms. One Nurses' Home, 300 feet distant, and a Maternity Ward, 300 yards distant, are also connected up. In addition, there are twenty loud speakers, one for each of the sixteen day rooms attached to the wards and recreation rooms. We have also microphones installed in the Chapel and recreation rooms by means of which services and concerts given in the hospital can be broadcast. This installation is the largest ever installed in a hospital. I have heard of so far. JAMES WATT, the King George V. Sanatorium, Godalming, Surrey.

From Hammersmith to Madrid.

ONE evening recently, I returned from Hammersmith, after seeing *Carmen* at the Hammersmith Theatre, and shortly after turned on my wireless. I was surprised to find that I was listening to a broadcast from Madrid, which I had not known was in the air.

This coincidence may be of interest to your readers.—ARTHUR W. LEASE, Burlington Lodge, Chiswick, W.4.

A set of six brand-new pirate stories which promise to be especially good.

Little and you know perfectly well that six months
 hence when it is another Examination of some
 kind and you cannot tell whether you will be
 prepared or not. And yet you are here.
 You know you will not be fit to walk away. It
 would be horrid to disappoint those excited children
 who walk or are led to the platform to walk
 and who shyly present moist little hands and open
 mouths to the teacher.

During the summer, when everybody likes to be
out of the house, we are out of the house in a way
that is not even close. Now that we are nearly at
the end of summer, we are again back in the house
and in the house we are in a way that is not even
close to the house we are in now. We are in the house
in a way that is not even close to the house we are in now.

And then the father bear said, 'Who's been eating my porridge?'.

On Tuesday next, we have what you call a "Black and White" Christmas Day. Yes, many of our negro friends are going to the Methodist Episcopal Church, a fine new order of service. She is very interested indeed in the Christmas observance, and goes to the trouble of sending us several delightful presents, and other people who are, I think, loved when you are. We have put them in the paper and are having a special day for them. On the same day Miss Elizabeth Clark, who has been just how to feel a story, will take part in the program, and Mr. B. Le Brien Martin will have a

On Friday Mr. T. C. Sterndale Bennett is visiting the Studio again, and he is sure to have some new songs—almost certainly his own—which will amuse you very much.

Certain items of the week's programme have been picked out for special comment here, but that does not mean that the rest is not good. It is—*or*, at least, it ought to be. Every day is different from all the others, and there is something somewhere in the week for everybody.

It is still a long time to Christmas but those who are responsible for arranging the broadcast programmes must necessarily make their plans a far ahead than usual and once we tell our own dear home relatives the arrangements are actively going on for children's Radio Travel to be held in that city round about the festive season. It is hoped to make this party so attractive that all who listen to the festive programmes will come. We shall be sure will be introduced and there will be much by first-class and later on, we will publish the details of the party, all the proceeds from which will go to some local charity.

An attractive programme of talks has been arranged for the local schools and the Beacon Road area for the autumn and these transmissions take place every Friday at 5.30 p.m., during term time. A new series will start on October 14, under the general title of "Off the Beaten Track in Europe". These will be given by Mr. N. K. M. S., who is Director of Evening and Technical Education in Bradford. Following him, Mr. W. P. Welpton, B.Sc., Master of Meland, Leeds University will give a series of four talks on "The Science of the Atom", while the term will conclude with another four talks by Mr. Herbert Bragg, F.R.S.

Mrs. HEN. F. R. O., whose talks on Hindu and
 musical appreciation have proved so popular and

HARPER's secular Oratorio, *Semile*, an already mentioned in *The Radio Times* of 1942, will be performed on Wednesday, October 6, at 8.15 p.m. on the 10th programme. Important outside broadcast concerts to be performed by the Station Repertory Chorus and Orchestra at the Midland Institute, Birmingham. This performance is also to be broadcast from the High Power station at Daventry. The soloists will be Miss Gertrude Johnson, Miss Dorothy D'Arcy, Mr John Armstrong, and Mr Joseph Farrington.

A well-attended variety programme, to which Seavey and Windson will contribute syncopated dances, Miss Clara Alexander, Negro pathos and humour, Miss Colleen Clifford, stunts at the piano and Mr. Trudy Ellen's songs, will be heard from Birmingham between 8 and 9 p.m. on Thursdays.

Send no money but fill in the coupons at the bottom of this page and get full particulars FREE.

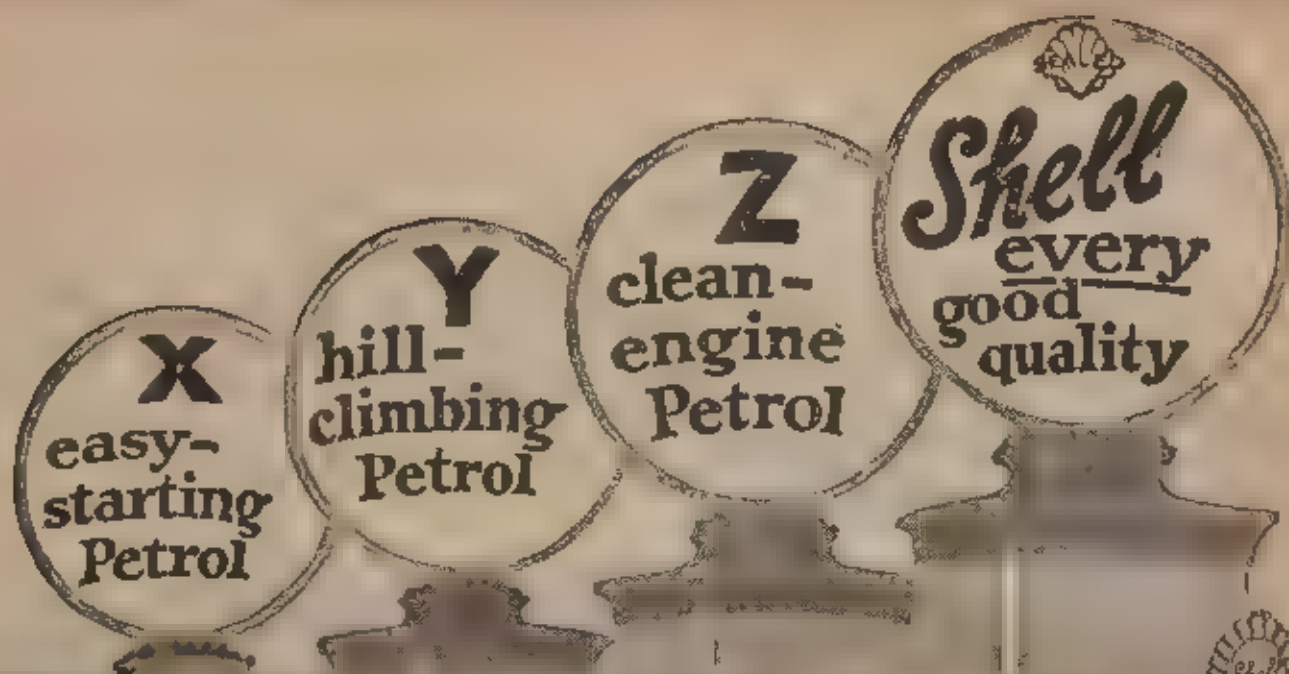
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obtain freedom from knocking, easy starting, regular power and good acceleration, and to avoid carbon, corrosion and valve gumming. The world-wide resources of Shell make it possible to fulfil these scientific specifications in every gallon of Shell petrol.

PROGRAMMES FOR SUNDAY (September 26)

(1) The Magic of the King of the Fairies. (2) A light-footed passage (Flutes and Clarinets), suggesting the movements of the subjects. (3) A March: passage, and then a loud chord which ends the Introduction and ushers in the main body of the Overture.

The pace now changes, and at a very rapid speed we hear (4) the First Main Theme of the Overture (lyric and fiery). It is given to the first Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the Opera (Over the Dark Blue Waters).

Next we hear a rather call upon (5) a Horn (6) a light Fairy Music, and then the (7) a (8) (on the Clarinet): the graceful and beautiful song of the Opera.

Immediately after this comes a beautiful Air on Horn, taken from the well-known scene in the Opera, *Derain, Thou Mighty Art*.

At this point the music changes to a more lyrical and, these times, the music of the horns will be heard. The music is full of fairy tones, and of the most spirit.

9.0 WEATHER FORECAST. 9.15 Local News

9.15 MUSIC OF THE MASTERS

Orchestra

Overture, *Phedre*..... *Mozart*

9.25 MY FAVOURITE SONGS (4)

1. *Yes, Yes, Yes*..... *Boyd*

2. *With a Little Bit of Love*..... *Boyd*

3. *With a Little Bit of Love*..... *Boyd*

4. *With a Little Bit of Love*..... *Boyd*

9.40 MY FAVOURITE SONGS (Continued)

5. *With a Little Bit of Love*..... *Boyd*

9.45 MY FAVOURITE SONGS (Continued)

6. *With a Little Bit of Love*..... *Boyd*

7. *With a Little Bit of Love*..... *Boyd*

8. *With a Little Bit of Love*..... *Boyd*

9. *With a Little Bit of Love*..... *Boyd*

10.10 THE SILENT FELLOWSHIP

Two Hungarian Dances in G Major and D

Symphony, No. 40, in G Minor..... *Mozart*

When days could hardly be called an unduly long time to take over writing a Symphony, it is that short space of time Mozart composed one of the best of his Symphonies, which is only considered among the very finest and

of the heavier brass instruments

10.40 11.0 THE SILENT FELLOWSHIP

ZZY MANCHESTER. 378 M.

3.30 SONGS AND CHAMBER MUSIC

ALBERT SAMMONS (V. Solo) and GORDON BRYAN (Piano)

Sonata in F Major..... *Bach*

Adagio-Allegro, Adagio non troppo, Allegro

MAXBROOKS EXCELLENCE MALE VOICES QUARTET

Harmony..... *Boyd*

Drink to Me Only With Thine Eyes..... *Jonson*

Sweet and Low..... *Barney*

GORDON BRYAN

Sonatina (Moderato-Minuet-Andante)..... *Ravel*

MURICE RAVEL, born in 1874, is one of the foremost living French composers

This Sonatina was published in 1905, and is one of his most popular works. It is in three movements, and is closely related to the

ALBERT SAMMONS

SONATA IN F MAJOR..... *Bach*

QUARTET

1. *Yes, Yes, Yes*..... *Boyd*

2. *With a Little Bit of Love*..... *Boyd*

3. *With a Little Bit of Love*..... *Boyd*

4. *With a Little Bit of Love*..... *Boyd*

5. *With a Little Bit of Love*..... *Boyd*

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65. *With a Little Bit of Love*..... *Boyd*

66. *With a Little Bit of Love*..... *Boyd*

67. *With a Little Bit of Love*..... *Boyd*

68. *With a Little Bit of Love*..... *Boyd*

69. *With a Little Bit of Love*..... *Boyd*

70. *With a Little Bit of Love*..... *Boyd*

MUSIC BY THE CHORUS OF ST. JAMES' CHURCH

1. *Yes, Yes, Yes*..... *Boyd*

2. *With a Little Bit of Love*..... *Boyd*

3. *With a Little Bit of Love*..... *Boyd*

4. *With a Little Bit of Love*..... *Boyd*

5. *With a Little Bit of Love*..... *Boyd*

6. *With a Little Bit of Love*..... *Boyd*

7. *With a Little Bit of Love*..... *Boyd*

8. *With a Little Bit of Love*..... *Boyd*

9. *With a Little Bit of Love*..... *Boyd*

10. *With a Little Bit of Love*..... *Boyd*

11. *With a Little Bit of Love*..... *Boyd*

12. *With a Little Bit of Love*..... *Boyd*

13. *With a Little Bit of Love*..... *Boyd*

14. *With a Little Bit of Love*..... *Boyd*

15. *With a Little Bit of Love*..... *Boyd*

16. *With a Little Bit of Love*..... *Boyd*

17. *With a Little Bit of Love*..... *Boyd*

18. *With a Little Bit of Love*..... *Boyd*

19. *With a Little Bit of Love*..... *Boyd*

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21. *With a Little Bit of Love*..... *Boyd*

22. *With a Little Bit of Love*..... *Boyd*

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71. *With a Little Bit of Love*..... *Boyd*

72. *With a Little Bit of Love*..... *Boyd*

6HK HULL. 335 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15-10.30 Programme S.B. from London



Mr. W. E. JORDAN, the Carillonneur
Listeners will enjoy Mr. Jordan's playing of the Loughborough Collection on Sunday evening (Relayed from Nottingham 8.0)

2LS LEEDS-BRADFORD. 321 M. & 310 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15 RELIGIOUS SERVICE

Relayed from Horton Lane Congregational Church, Bradford.

Address by Rev. J. S. COLE (Shipley)

8.55 SHIPLEY ROSE STREET BAPTIST CHURCH

Ch. 2

Mrs. AUSTIN BARROW - "The Leeds Maternity Hospital and What it Means"

9.0-10.30 Programme S.B. from London

6LV LIVERPOOL. 331 M.

3.30-6.0 Programme S.B. from London

8.0 A Short Organ Recital by Mr. E. SAVAGES, relayed from St. James' Church, Toxteth Park

(Meditation)

Toncats..... *E. J. Perry*

Psalm in C Minor..... *Chapin*

8.15 RELIGIOUS SERVICE

From St. James' Church, Toxteth Park

Address by

PROGRAMMES FOR MONDAY (September 27)

5 IT BIRMINGHAM. 479 M.

- 3.45 THE STATION WIND QUINTET
4.45 Afternoon Tones SIDNEY ROBERTS, F.R.H.S.
The Horticultural Notes "Storing Vegetables"
Grace McWhorter (Soprano)
5.15 FOR THE CHILDREN
6.0 HAROLD TILLEY'S ORCHESTRA relayed from London
6.10 3.0 The Station W.B. from London

8.0 CHAMBER MUSIC.

ALBERT SAMMONS (Solo Violin), GORDON BRYAN (Solo Pianoforte)
Sonata for Violin and Piano in A Major Bartok
Violin, Alberto Ascoli, Andante in D minor
Johann Sebastian Bach Sonata in A Major in D minor
of the six Sonatas written at Cöthen, when Bach was in the middle thirties, and is in four Movements: an opening slowly, smoothly gliding movement, less than forty bars long, a longer dance-like Movement: a recitative Movement, shorter than the first, and a joyous Fugue, in D minor, as the saying is.

DONOTHY HICKMAN (Contralto)
My lovely Celia Muzio
At the Dawn of the Day
Early One Morning From the
O Sleep Why Hast Thou Left Me Muzio

ALBERT SAMMONS
Prelude (Chamber) Arnold Shumann
Sonata in D minor
Theme and Variations

GORDON BRYAN
Menuet sur le Nom d'Haydn Chopin
Menuet Pompeu ("Pices for the requies") Chopin

"HABRIER should have gone in for law like the dutiful son of an advocate and grandson of a judge; but music called too strongly. He was an exuberant soul, in figure somewhat Cæstorian, and his muse is a mirror of his own. His *Stately Minuet* came from a set of *Les Pastourelles* Pieces, originally written for Piano Trio.

THE BURN
The Burn
The Snowdrop
In the Arbour Green

ALBERT SAMMONS and GORDON BRYAN
Sonata for Violin and Piano etc

Adagio Con Anima, Molto Andante, Con Brio
BOTH the father and grandfather of Eugene Cosens were well-known conductors. Cosens the Third, though only thirty-three, is distinguished not only as Conductor, but also as Composer. He has written some striking pieces of chamber music, several of which have aroused a good deal of interest on account of their quaint harmonies and imaginative treatment. The Sonata for Violin and Piano displays more feeling than does some of the composer's work. It is in three Movements, which are respectively quick and spirited, very slow and expressive, and

9.30 11.9 Programme 5 B from London

6 BM BOURNEMOUTH. 336 M.

- 3.45 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
4.0 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
4.15 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
4.30 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
4.45 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
4.55 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"
5.0 MARIAN MALKAY SHAW, M.A. Transcription of Tuscany (2) "More Chances of the Hills"

THE *Atlantic* in question is the tenor of Baritone, Mendelssohn wrote music for a performance of it in Berlin over eighty years ago. One piece from it, *The War Music of the People*, is well known. The Overture is less frequently heard. It has (1830) and (1831) and (1832) and (1833) and (1834) and (1835) and (1836) and (1837) and (1838) and (1839) and (1840) and (1841) and (1842) and (1843) and (1844) and (1845) and (1846) and (1847) and (1848) and (1849) and (1850) and (1851) and (1852) and (1853) and (1854) and (1855) and (1856) and (1857) and (1858) and (1859) and (1860) and (1861) and (1862) and (1863) and (1864) and (1865) and (1866) and (1867) and (1868) and (1869) and (1870) and (1871) and (1872) and (1873) and (1874) and (1875) and (1876) and (1877) and (1878) and (1879) and (1880) and (1881) and (1882) and (1883) and (1884) and (1885) and (1886) and (1887) and (1888) and (1889) and (1890) and (1891) and (1892) and (1893) and (1894) and (1895) and (1896) and (1897) and (1898) and (1899) and (1900) and (1901) and (1902) and (1903) and (1904) and (1905) and (1906) and (1907) and (1908) and (1909) and (1910) and (1911) and (1912) and (1913) and (1914) and (1915) and (1916) and (1917) and (1918) and (1919) and 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PROGRAMMES FOR TUESDAY (September 28)

2LO LONDON. 365 M.

10.30 TIME SIGNAL, GREENWICH.

THE ANthem by FRANK HOSKIN, F.R.C.O.
A.R.C.M., L.R.A.M. Relayed from Mr. Lawrence.

Introduction and Allegro from Occasional Over-

These Herbage

Speech Address by the Rev. W. P. BESLEY

YOUNG

Allegretto Moderato (from Two Sonatas in

and Fugue (from 10th Psalm)

10.45 Schools, Sir H. WALFORD
Inventory Music and Musical Appre-

SIR H. WALFORD DAVIES, who is now
Professor of Music in the Church of the
National Council of Music, University of Wales.
His many important positions in the musical
world of music has distinguished career. He has
been Professor of Music at University College,
Aberystwyth, Organizing Director of Music to
Royal Air Force, Organist and Director of
the Choir at the Temple Church from 1888 to
1920 and Conductor of the Bach Choir. His
work has given him a reputation as one of the
most notable British festivals.

3.45 **COLUMBIAN CONCERT**

Relayed from Battersea Town Hall

Band of H.M. Grenadier Guards (by kind
permission of Col. R. N. Sergeant Brooke)
Director of Music, Lieut. George Miller

Overture Roger Quilter

..... Love and Glory Egon

.....

.....

.....

The Time Signal from Greenwich will be super-
imposed at 4.0)

4.15 **SEVEN AND THE CASE OF MISS J. MASON**
WINIFRED WILSON

4.30 **WILLIAM HODGSON'S MARBLE ARCH PAVILION**
ORCHESTRA from the Marble Arch Pavilion

5.15 **FOR THE CHILDREN**

The Children's Agony Column Club, edited by
Elizabeth Clark

.....

5.30 **DANCE MUSIC. THE LONDON RADIO DANCE**
BAND, conducted by SIDNEY FIRMAN

5.30 **MEETING OF HEAD TEACHERS** in
London and neighbourhood, relayed from The
Imperial Institute, Speakers: Mr. ARTHUR
M.
.....

7.0 **TIME-SIGNAL BIG BEN. WEATHER FORECAST;**
FIRST GENERAL NEWS BULLETIN

7.15 **M. S. FRAY, French Reading: 'Lettres**
de Mon Mère'

7.25 **Musical Interlude**

7.40 **Mr. STANLEY MUSKELLY, 'Good News'**

7.50 **Mr. F. W. H. ALL, The National Anthro-**
pology

8.0 **'YOUNG ENGLAND'**

A Light Opera by Basil Hood. Music by
G. H. Chittenden and Hubert Bath.

THIS short, charming, light-hearted
opera, the days of Queen Elizabeth, when
Drake and the Sea Dogs were in the heyday of
the nation's glory, was first produced at
Daly's Theatre at Christmas, 1916, when it had
a great success.

Cast:

'Francis Drake' JOSEPH FARRINGTON

John Oxenham HAROLD KIMBERLEY

Mr. George Oxenham STUART ROBERTSON

William Courtenay GEORGE BISHOP

Tom Moon TOMMY HANDLEY

John West CHARLES WILSON

Harry Sydenham RAOUL MAINE

The Beadle of Plymouth ROBERT CHICHELL

John De Wit

An Officer STEPHEN JACK

A Doctor FRED RUSSELL

A 14. STANLEY REED

Elm Po whistle GLADYS PALMER

Queen Elizabeth MAVER BENNETT

Betty Sydenham GARY NATH

John STANLEY I.

Th (Maid of Plymouth Inn, GEORGE IR

A Sailor DRAGO'S MAN, Townpeople and the Queen's

Steersman FORD R.

The Scenes are laid as follows: Act I—Old Ply-
mouth. Act II—Deck of Drake's Ship ('The
Golden Hind') at Deptford. Act III—Outside
Village Church

IN the Australian born George H. Chittenden we
have the rather rare combination of Music
Critic and Composer. Mr. Chittenden was well
known in this country as an Accompanist
had written an Opera, before he became Music
Critic of the Observer (1908-18)

8.30 **Sir H. WALFORD DAVIES, 'Music and the**
Orchestra'

9.45 **TWO-PIANO MUSIC. Interpreted by ISABEL**
GRAY and CLARA DE POLICH

Variations on a Theme of Beethoven, Op. 35
Boris de Bériot

THE theme is that which begins the Trio
I (i.e., the central portion) of the Minuet
in the Piano Sonata, Op. 10, No. 3. The
two pianos give out this tune unisonally
and then proceed to five ingenious and enjoyable
Variations. The first is a variation of
a Funeral March, and then, after a trill and a
cascade of notes, the first piano plays a
fugal style, one piano setting up a canon
and the other taking up the chase, the two
working up the fugue very brilliantly

10.0 **TIME SIGNAL GREENWICH. WEATHER I-**
CAST, SECOND GENERAL NEWS BULLETIN. Local
Announcements

10.15 **HUMOROUS FEATURE. 'I Love My ...'**

10.30 12.0 **THE ROYAL OPERA HOUSE, Covent**
Garden



SOME OF THE PLAYERS IN THE CAST OF 'YOUNG ENGLAND'

From left to right: Mr. Joseph Farrington is Lancashire born, and his brilliant musical career has brought him to a leading position in the British National Opera Company. Miss Gladys Palmer's high soprano voice is heard to great advantage in broadcasting and she is now a leading radio star. Miss Gladys Palmer is another favourite broadcast artist who has had a distinguished musical career. Mr. Tommy Handley is well known to listeners everywhere.

(September 30)



THE FIVE GREAT MASTERS WHO ARE REPRESENTED IN THE PROGRAMME OF THE FIRST NATIONAL CONCERT

HANDEL (1685-1759), one of the greatest of the early composers. BRAHMS (1833-1897), a great modern master of symphony. BETHOVEN (1770-1827), the master of every form of music known to his time. CHAYKOVSKY (1844-1894), the Russian composer of *The Golden Cockerel* and *Kismet*; and WAGNER (1813-1883), the most sincere and sensational musical genius of the nineteenth century, and a composer of opera unrivalled since his time.

The group also includes phrases for Clarinet and Flute which are joined by the other

(L. BRUNER: The Revue was a popular ball-room dance in our great grandfathers' days and was danced in three-in-a-row, with a good deal of the Magdara about it and something of the W. E.

The flutes open, with a much-repeated empty eighth-note, forming as a mere figure of accompaniment. Over this soon sweeps in a pleasant dance tune for Clarinets, in which the other instruments gradually join. The ending of the piece is loud and happy.

[illegible]

IV. **FOUR DANCES (Quick).**—The percussion *malpansula* are active here, rhythmic figures are added slowly to them up to the strings forming a background over which a graceful, swaying melody is given out, first by Kluge and Oboe, then by Clarinet and so on.

V. PROCESSION. At the opening Trumpets and Drums and a waving Flag. Then a stirring March Tune.

Four bars of Kottledrum Solo (a three-note melody) lead to a new and ambiguous-like tune, first played by Solo Trumpet.

At length the same Kettledrum Solo ushers in another section of the piece, and here, in the final scene, the Canto ends.

It is not an accident that the same is true of the other

which are a gaily voluting, steady
and Oriental pomp and power.

• OVERCURE TO 'THE MASTER SINGERS'

Not such stilted joyous work as *The Master Singers of Nuremberg* ever came from Wagner's pen, nothing else so humorous yet so tender, and free from any taint of the morbid, and nothing else, perhaps, so free of Wagnerian exuberance and extravagance. The melody and the pageantry of the *Meistersinger* is that of medieval Nuremberg, the quality of mind of its creator, the ardour of the young artist at his love, generous, youthful, untroubled by the gloom of life, and, as for the comical aspects of the elderly, amorous villain of the piece, with these are expounded into a scene that is the heart of Spring, warm and ripening, and the glory of full summer.

And every element in this interesting compound enters into the Overture which, perhaps more than any such preparatory piece ever written, summarizes the musical poet's and emotional content of the play in follow-

"I dignified these of the Masters upon upon the Overture, and here as elsewhere, we can hardly fail to note in how wonderful a way from a tiny seedling of musical motif there emerges and expands and spreads forth over the ground a long trailing plant of continuous melody.

Other themes which follow and will probably be easily recognized by their representative characters are those which may be called (a) *Declaration of Love*—as in the *Th. O. East* song in *Act I*, an octave lower by Oboe and then by Clarinet, (b) *Persecution of the Girl*—with Basses, Wind Instruments, (c) *Water's Prize Song of Love*—Strings, (d) *The Cheeky Apprentice*—a reproduction in quickened rhythm of the opening "Master-singer's" theme, (e) *The Mocking of Beckmesser*—a rapid tune in *C. minor*.

At the great climax of the piece three themes (*Prize Song, Procession, and Mustersingers*) are heard simultaneously in combination.

MADAME OLCZEWSKA'S SONGS

Below is given a free English synonym of the German song which Madame Olzewska is to sing at the first New Year Concert.

A. F. ETHEVEN, SON.

An Die Hoffnung (Op. 82, No. 1). (Address to Hope.)

Is there a God? Will He ever fulfil our
 fearful longings? Will there at last arrive a Day
 of Judgment that shall resolve the riddle of our
 being? Trust on, O Man, and question not!

O Hope, cheerful even in darkness, the tender
 voice of human misery, grant to the suffering
 soul the knowledge that there, above, an angel
 counts our tears.

If loved voices are withheld, memory, disconsolate,
like a bird, perched among withered branches,
then, Hope, drag n gh,

When the last rays of the sun of life are withdrawn, then let at least the edge of some cloud be tipped with golden light.

O H-e, he sh-own a high-ly ho-tender
 so he d-own a n-ery, grant to a d-er
 so he d-own a n-ery, grant to a d-er

BEETHOVEN composed this song in 1815, when he was forty-five years of age. The words, by the contemporary German poet, Tieck, were congenial to his general cast of thought, and he had already produced a simpler setting of them ten years earlier. The present setting was composed in reward of a world famous tenor, Franz Wild, whose singing of *Auf der Höhe* had greatly pleased the

THE 2 WAXNER SONGS

THE FIRST EDITION OF THE HISTORY.

A suffering woman addresses the green arched vault of the sky in the bathroom, complaining the loss of a certain life-sustaining moisture and expressing its grief in drops of moist perspiration, the elixir of each leaf and in sighs of scent rising through the heated air.

7. Name (Degree).

What wondrous dreams have stilled my senses
dreams that every day and every hour shine
brighter beauty, dreams like the spring air sun
kenning the snow and coaxing forth from it the
blossoms that at length, their brief life sink again
into the breast of earth.

Schmerzen (Pain).

Every evening the sun sinks into early death,
in its ocean couch, yet every morning it rises
strong and bold like a triumphant warrior.
Why then should I complain of my suffering?
I sink to rise, and grief is but the pathway
to joy.

WALKER wrote these songs in 1857-8, when he was engaged on *Tristram*, and two of them, *In the Hebrides* and *Dreams*, are studies for that work.

5XX	DAVENTRY.	1,600 M.
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10 30 a.m. THE SIGNAL; WEATHER FORECAST

**11.4-12 THE RADIO QUARTET and HELEN
ASTOR (Songs at the Piano), LEONORA
SUSIMANY (Violin), BERT MARGSON, Entertainer**

1.0 20 1
2.30 8.0 1 *Pyroptus* S. R. *form* *long*

8.9 NATIONAL CONCERT relayed from the Royal Albert Hall

10.0 WEATHER FORECAST, NEWA

10 10 Shipping Forecast

10.15 120 I see you are in it

PROGRAMMES FOR THURSDAY (September 30)

51T BIRMINGHAM. 479 M.

3.45 THE STATION PIANOFORTE QUINTET: London, Frank Cantell
4.45 ...
5.15 ...
6.0 ...
6.35 Programme S.B. from London
7.40 ...
8.0 12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

11.30-12.0 AFTERNOON MUSIC: A.R.T.O., Organ recital, relayed from the Royal Albert Hall, London
Melody ...
3.0 1.30 ...
3.45 ...
4.0 ...
5.15 ...
6.0 ...
6.15 ...
7.40 ...
8.0 12.0 ...

5WA CARDIFF. 363 M.

12.30 1.30 ...
3.0 AN AFTERNOON CONCERT. THE STATION ...
HAYDN ADAMS (Tenor)
My Sweetheart When a Boy ...
Finella ...
ORCHESTRA
Schubert, "Valkyrie" ...
In Selections from the ...
Italian Symphony ...
"Dafydd Y Garreg Wen" (from "Songs of Wales") ...
"The Yn Allon" ...
"The Rose" ...
"The ..."
March, "Ainonid All" ...
4.45 "Industry and Art—Wales from ..."
Pottery, by Mr. Isaac ...
5.0 Pianoforte Recital
5.15 FOR THE CHILDREN
6.0 ...
6.15 ...
7.40 ...
8.0 1.0 ...

22Y MANCHESTER. 378 M.

11.30-12.30 Music by Nelson Quartet
4.30 Afternoon Topical
4.45 ...
5.0 ...
5.15 ...
6.0 ...
7.40 Mr. F. ...
8.0 12.0 Programme S.B. from London
6KH HULL 335 M.
11.30 12.30 ...
4.0 Afternoon Topical ...
4.15 ...
5.15 ...
6.0 ...
6.35 Programme S.B. from London
7.40 ...
8.0 12.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 310 M.

11.30 12.30 ...
4.0 ...
5.0 Afternoon Topical ...
6.0 ...
6.15 ...
6.35 ...
7.40 ...
8.0 12.0 ...

6LV LIVERPOOL. 331 M.

4.0 ...
5.0 ...
5.15 ...
6.0 ...
6.30 Programme S.B. from London
7.40 ...
8.0 12.0 ...

5NC NOTTINGHAM. 326 M.

11.30 12.30 ...
3.20 ...
3.45 ...
4.45 ...
5.15 ...
6.0 ...
6.15 ...
6.30 ...
7.40 ...
8.0 12.0 ...

5PY PLYMOUTH. 338 M.

11.0 12.0 ...
3.30 ...

40 ...

4.15 ...
5.15 ...
6.0 ...
6.30 ...
7.40 ...
8.0 12.0 ...

6EL SHEFFIELD. 306 M.

4.0 ...
4.15 ...
5.15 ...
6.0 ...
6.30 ...
7.40 ...
8.0 12.0 ...

6ST STOKE. 301 M.

12.0 1.0 ...
4.0 ...
5.0 ...
5.15 ...
6.0 ...
6.30 12.0 ...

5SX SWANSEA. 482 M.

11.30 12.30 ...
4.0 ...
5.15 ...
6.0 ...
6.15 ...
7.40 ...
8.0 12.0 ...

Northern Programmes.

5NO NEWCASTLE. 404 M.

4.0 ...
4.15 ...
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5.15 ...
6.0 ...
6.30 ...
8.0 12.0 ...

5SC GLASGOW. 422 M.

2.30 ...
3.30 ...
4.0 ...
4.15 ...
4.30 ...
4.45 ...
5.15 ...

2BD ABERDEEN. 495 M.

3.45 ...
4.0 ...
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4.30 ...
4.45 ...
5.15 ...
5.30 ...

2BE BELFAST. 440 M.

2.30 ...
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4.0 ...
4.15 ...
4.30 ...
4.45 ...
5.15 ...

2DE DUNDEE. 315 M.

11.30 12.30 ...
4.0 ...
4.15 ...
4.30 ...
4.45 ...
5.15 ...
5.30 ...

2FH EDINBURGH. 328 M.

2.0 ...
2.15 ...
2.30 ...
2.45 ...
3.0 ...
3.15 ...
3.30 ...

PROGRAMMES FOR FRIDAY (October 1)

2LO LONDON. 365 M.

10.20 **THE SUNDAY SCHOOL**
A collection of songs from the Bible and the songs of the children of the world.

2.20 **THE SUNDAY SCHOOL** (Continued)

3.45 **CONCERT FOR SCHOOL CHILDREN**

Arranged by the London Concert Society.
First Concert of the series.

The concert will be given by the children of the London Concert Society.
The programme will include the following items:

1. **THE SUNDAY SCHOOL** (Continued)

2. **THE SUNDAY SCHOOL** (Continued)

3. **THE SUNDAY SCHOOL** (Continued)

4. **THE SUNDAY SCHOOL** (Continued)

5. **THE SUNDAY SCHOOL** (Continued)

THE SUNDAY SCHOOL

To a Wild Rose ...

1. **THE SUNDAY SCHOOL** (Continued)

2. **THE SUNDAY SCHOOL** (Continued)

3. **THE SUNDAY SCHOOL** (Continued)

4. **THE SUNDAY SCHOOL** (Continued)

5. **THE SUNDAY SCHOOL** (Continued)

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62. **THE SUNDAY SCHOOL** (Continued)

63. **THE SUNDAY SCHOOL** (Continued)

64. **THE SUNDAY SCHOOL** (Continued)

65. **THE SUNDAY SCHOOL** (Continued)

MARY CRAWFORD

So We'll Go No More A-Roving ...

New Songs ...

THE SEXTET

The Sextet ...

The Sextet ...

THE SEXTET

The Sextet ...

The Sextet ...

The Sextet ...

The Sextet ...

The Sextet ...

The Sextet ...

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The Sextet ...

The Sextet ...



THE ARTISTS CONTRIBUTING TO FRIDAY EVENING'S CONCERT IN THE LONDON STUDIO

Left to right: Mr. Victor Omer, a young man in a suit and tie; Miss Mary Crawford, a soprano who is well-known on concert platforms; (London B.O.)

4.45 **THE SUNDAY SCHOOL** (Continued)

5.15 **FOR THE CHILDREN**

5.30 **FRANK WESTFIELD'S ORCHESTRA**, relayed from the Prince of Wales Playhouse, Lewisham

7.00 **THE SUNDAY SCHOOL** (Continued)

7.10 **MR. PERRY SCHLES**, the L.L.C. Music

7.28 **MR. PERRY SCHLES**

7.40 **MR. ALAN S. WALKER**, The Grey Friars

8.00 **CONCERT OF LIGHT MUSIC**

The Victor Omer Sextet

Sextet ...

Sextet ...

Sextet ...

Sextet ...

Sextet ...

Sextet ...

Sextet ...

Sextet ...

8.45 **THE SUNDAY SCHOOL** (Continued)

9.15 **FOR THE CHILDREN**

9.30 **FRANK WESTFIELD'S ORCHESTRA**, relayed from the Prince of Wales Playhouse, Lewisham

10.00 **THE SUNDAY SCHOOL** (Continued)

10.10 **MR. PERRY SCHLES**, the L.L.C. Music

10.28 **MR. PERRY SCHLES**

10.40 **MR. ALAN S. WALKER**, The Grey Friars

11.00 **CONCERT OF LIGHT MUSIC**

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Sextet ...

Sextet ...

Sextet ...

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Sextet ...

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Sextet ...

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Sextet ...

Sextet ...

Sextet ...

(October 1)

(Northern Programmes for Friday will be found on page 35)

READ THESE LETTERS.

The following letters are typical of the thousands received from men and women who have learnt French, Italian, Spanish, or German by the New Pelman method.

I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school! (G. L. 146)

"This is the easiest and quickest way of learning foreign languages. I was not able to study very regularly, but in the space of eight months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

"I have found your system of teaching Italian so excellent that I am recommending it to people here." (I. O. 104)

"I have only been learning German for five months, now I can not only read it, but also speak it." (S. M. 143)

"I am satisfied with the progress I have made. I have learned more in this time than I did before in four years." (W. 149)

I was invited lately to meet a Spanish lady... who was filled with genuine surprise and admiration at the amount I had learnt in eight weeks. I do most of it in on phrases and at meals." (S. H. 219)

"After several years drudgery at school I found myself with scarcely any knowledge of the French language... I realised now that the method was wrong."

"After about six months' study by the Pelman method I find I have practically mastered the language." (B. 143)

I am very satisfied with the progress I have made. I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181)

"I cannot speak too highly of your system. I calculate that I have spent some 100 hours in German studying by your methods; the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I now find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work. The whole system is excellent." (G. P. 136)

"I am more than satisfied with the progress I have made—I am astonished! It would have taken me as many years to learn by any ordinary system as much as I have learnt in six months by yours." (P. 145)

"I have learnt more and better French in the last four months than previously I had learnt in three that period." (M. 241)

Further letters describing the merits of the new method, which is highly praised by the well-known journal "Truth," will be found in the particulars which will be sent free to everyone who writes to-day to the Pelman Institute (Languages Dept.), 35, Pelman House, Bloomsbury Street, London, W.C.1.

THE GIFT OF TONGUES.

By ANTHONY SOMERS.

I have discovered a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what drudgery, what disappointments I should have been saved!

It has sometimes been said that the British people do not possess the 'gift of tongues.' I hardly ever possessed that gift. At school, I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my form. And yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion—my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Nevertheless I never could "get on" with Foreign Languages. I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired. So I have been in French, and not merely through the medium of a characterless translation. Because, I have wanted to spend holidays abroad without being tied to a phrase book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish, Italian and German." Of course I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their book, "How to Learn French," and this so interested me that I enrolled for the Course in FRENCH. And frankly it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens:

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say, Spanish, Italian, German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do. And so remarkable is this method that I am not surprised to hear that it is revolutionising the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact

that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word in any of them. In spite of this, and even if you do not know the meaning of a single Foreign word, you can study these Courses without a dictionary, and read the lessons without a phrase book. You will pick up any words in a French-English, Italian-English, Spanish-English or German-English dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Italian, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books, newspapers and to write and speak the particular language in question accurately, grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The Pelman method of learning French, Spanish, Italian and German by correspondence is fully explained in four little books—one for each language, and I strongly advise those who are interested to write for a free copy of one of these books to-day.



Everyone who wishes to learn FRENCH, SPANISH, ITALIAN or GERMAN without difficulty or drudgery should post this coupon to-day to the Pelman Institute (Languages Dept.), 35, Pelman House, Bloomsbury Street, London, W.C.1. A copy of the particular book desired will be forwarded by return, gratis and post-free.

FREE COUPON

To the PELMAN INSTITUTE (LANGUAGES DEPT.),
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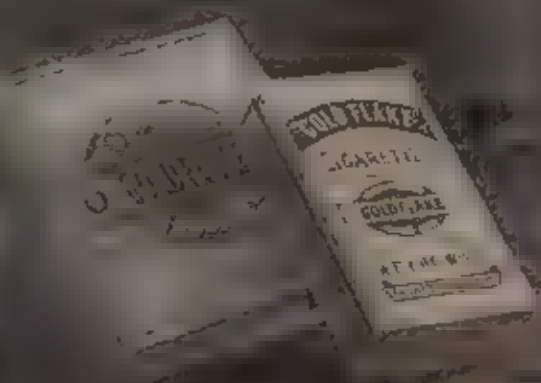
Please send me a free copy of "HOW TO LEARN FRENCH"—
"HOW TO LEARN GERMAN"—"HOW TO LEARN ITALIAN"—
"HOW TO LEARN SPANISH" (cross out three of these) together
with full particulars of the new Pelman Method of learning languages.

NAME

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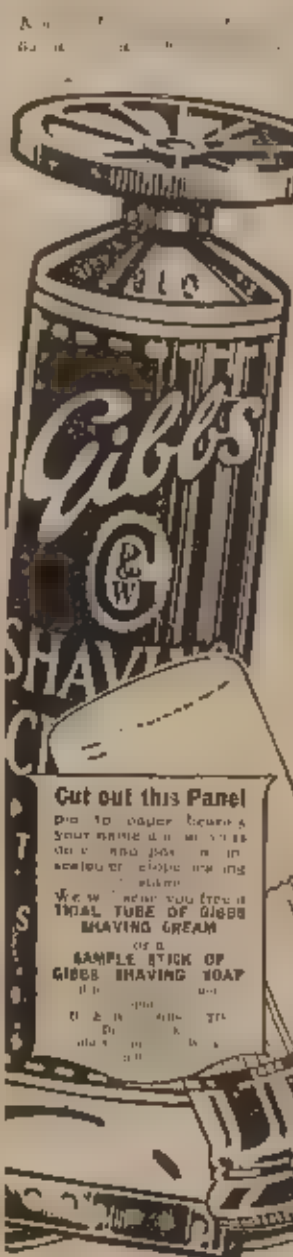
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appreciated*



WITH OR WITHOUT CORK TIPS

Imported by The Imperial Tobacco Co. (of Great Britain and Ireland), Ltd. G.F. 74.W.

This beats everything!



So says the man who has just used Gibbs Shaving Cream for the first time. He didn't feel his beard go - didn't hear it. But it's gone - clean as a whistle.

In a few minutes he will tell his wife of the finest shave on record.

Gibbs Shaving Cream - the cream of shaves - has a heavy, closely woven lather charged with delicious cold cream.

When some lather has been applied at a Gibbs shaving station, a bubble of water. And that water is held to the beard.

Gibbs lather can't dry on the face. And there you have the secret of the swift, easy shave - the luxurious feeling of a soft, smooth skin, soothed and cooled by the cold cream.

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SHAVING
CREAM

The Cream of Shaves

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COLD CREAM
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If you prefer a shaving stick, get a box of Gibbs Cold Cream Shaving Stick. It is the most luxurious shaving stick ever made. It is the most luxurious shaving stick ever made.

In N. 1/2
15/6 per case 1/1
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to understand, to speak, to read and to write,

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The Brandola
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The Table Talker
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Audio Transformers
176
1.5 (black case), 1.3 (brown case)



Matched Tone Headphones
20



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See and hear for yourself. Go to a Brandes Dealer and look over the new Brandes range. Get him to demonstrate, and make your own comparisons. "Stable" information on products of irreproachable quality should decide your choice. Not many instruments of such good class are so reasonably priced.

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Ratio 1 to 5. High amplification of applied voltage, together with straight line amplification frequency curve. Also 2nd stage, 1 to 3.

THE BRANDOLA. Greater volume with minimum current input. Large diaphragm gives fullness to upper and lower registers. Walnut plinth, electro-plated fittings.

THE TABLE-TALKER Material used in the construction of goose-neck horn eliminates metallic harshness. Adjustable. Height 18". Neutral brown finish, padded base.

MATCHED TONE HEADPHONES

The synchronised effort of both ears discovers greater sensitivity and volume and truer tone, light, comfortable and sturdy.

THE BRANDESET II Excellent for long range loudspeaker work. Strategical frequency Condenser tuning. Reaction and grid-bias. Fixed coils and "throw-over" switch for long and short waves.

THE BRANDESET III The same ingenious characteristics as the 2-valve receiver. Employs an extra stage of audio frequency. All battery connections plaited into one lead.

THE ELLIPTICON Driving unit of special design. No diaphragm but a small armature which reacts to the faintest impulse. Special sound producing coil and condenser.

THE TABLE CONE Attractive Cabinet. Circular diaphragm with sensitive driving unit and large magnet. Superior to any similar loudspeaker at the price.



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£8 10 0

(Excludes of Mains Supplies and Accessories)



The Brandeset II
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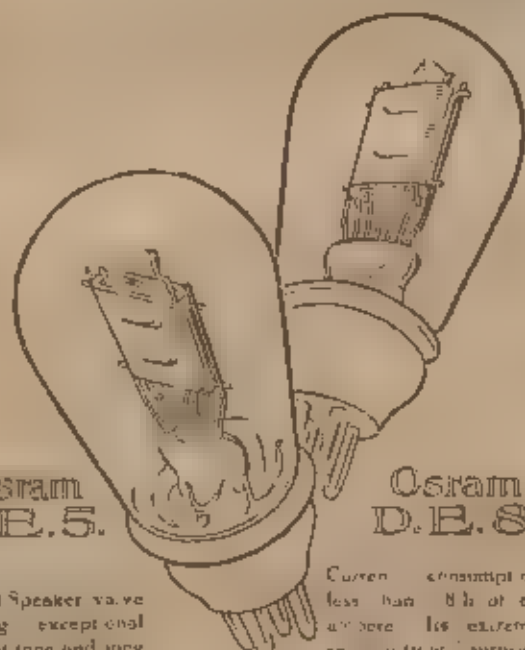


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EXPERTS IN RADIO ACOUSTICS SINCE 1908

6-VOLT USERS

Better Results at a sixth of upkeep costs



A Loud Speaker valve giving exceptional purity of tone and long life. Part valve does not distort. Volume remains constant throughout a long use.

Current consumption less than 8 1/2 of an ampere. Its extreme sensitivity will surprise you. The most elusive and faint stations can be brought in with remarkable ease and volume.

With the new D.E.8 OSRAM VALVES accumulator expenses are reduced to a fraction of what they ordinarily are with definitely a big increase of efficiency. You can now operate satisfactorily from a small accumulator.

Use an OSRAM D.E.5 in the last stage.

2-VOLT USERS—

Use D.E.1 OSRAM VALVES—the wonderful new 2-volt valves with a 6-volt result. Current consumption less than 1/10 of an ampere. Use the D.E.6 OSRAM Power Valve the 2-volt Power Valve with a 6-volt result.

4-VOLT USERS—

The L.E.3 and L.E.4 (Power) OSRAM VALVE combination for 4-volt accumulators provides use with valves of exceptional economy and surprising performance.

DRY CELL USERS—

Use the D.E.3 OSRAM VALVE. Current consumption only 1/10th of an ampere. The valve for Portable Sets.

Osram Valves

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The G.E.C.—your guarantee



His fish yarns were rather romantic; but his Ediswan feats!

They have the support of facts!

You never *see* his salmon, but you can drop in and *hear* him pick up Rome—Berlin—Pittsburgh!

It's his new Ediswan $\frac{1}{2}$ -Watt Valves.

Their sheer efficiency is due to the avoidance of eccentric construction AND TO CONCENTRATION UPON THE PERFECTION OF EVERY PART.

Ediswan Valves are famous everywhere for long life—they last, and last, and last!

Ask your Dealer for the Booklet "The Ediswan Range"

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Ediswan $\frac{1}{2}$ -Watt Valves					
Valve	Diode	Triode	Diode	Triode	Power
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6X562	6X563	6X564	6X565	6X566	6X567
6X568	6X569	6X570	6X571	6X572	6X573
6X574	6X575	6X576	6X577	6X578	6X579
6X580	6X581	6X582	6X583	6X584	6X585
6X586	6X587	6X588	6X589	6X590	6X591
6X592	6X593	6X594	6X595	6X596	6X597
6X598	6X599	6X600	6X601	6X602	6X603
6X604	6X605	6X606	6X607	6X608	6X609
6X610	6X611	6X612	6X613	6X614	6X615
6X616	6X617	6X618	6X619	6X620	6X621
6X622	6X623	6X624	6X625	6X626	6X627
6X628	6X629	6X630	6X631	6X632	6X633
6X634	6X635	6X636	6X637	6X638	6X639
6X640	6X641	6X642	6X643	6X644	6X645
6X646	6X647	6X648	6X649	6X650	6X651
6X652	6X653	6X654	6X655	6X656	6X657
6X658	6X659	6X660	6X661	6X662	6X663
6X664	6X665	6X666	6X667	6X668	6X669
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6X772	6X773	6X774	6X775	6X776	6X777
6X778	6X779	6X780	6X781	6X782	6X783
6X784	6X785	6X786	6X787	6X788	6X789
6X790	6X791	6X792	6X793	6X794	6X795
6X796	6X797	6X798	6X799	6X800	6X801
6X802	6X803	6X804	6X805	6X806	6X807
6X808	6X809	6X810	6X811	6X812	6X813
6X814	6X815	6X816	6X817	6X818	6X819
6X820	6X821	6X822	6X823	6X824	6X825
6X826	6X827	6X828	6X829	6X830	6X831
6X832	6X833	6X834	6X835	6X836	6X837
6X838	6X839	6X840	6X841	6X842	6X843
6X844	6X845	6X846	6X847	6X848	6X849
6X850	6X851	6X852	6X853	6X854	6X855
6X856	6X857	6X858	6X859	6X860	6X861
6X862	6X863	6X864	6X865	6X866	6X867
6X868	6X869	6X870	6X871	6X872	6X873
6X874	6X875	6X876	6X877	6X878	6X879
6X880	6X881	6X882	6X883	6X884	6X885
6X886	6X887	6X888	6X889	6X890	6X891
6X892	6X893	6X894	6X895	6X896	6X897
6X898	6X899	6X900	6X901	6X902	6X903
6X904	6X905	6X906	6X907	6X908	6X909
6X910	6X911	6X912	6X913	6X914	6X915
6X916	6X917	6X918	6X919	6X920	6X921
6X922	6X923	6X924	6X925	6X926	6X927
6X928	6X929	6X930	6X931	6X932	6X933
6X934	6X935	6X936	6X937	6X938	6X939
6X940	6X941	6X942	6X943	6X944	6X945
6X946	6X947	6X948	6X949	6X950	6X951
6X952	6X953	6X954	6X955	6X956	6X957
6X958	6X959	6X960	6X961	6X962	6X963
6X964	6X965	6X966	6X967	6X968	6X969
6X970	6X971	6X972	6X973	6X974	6X975
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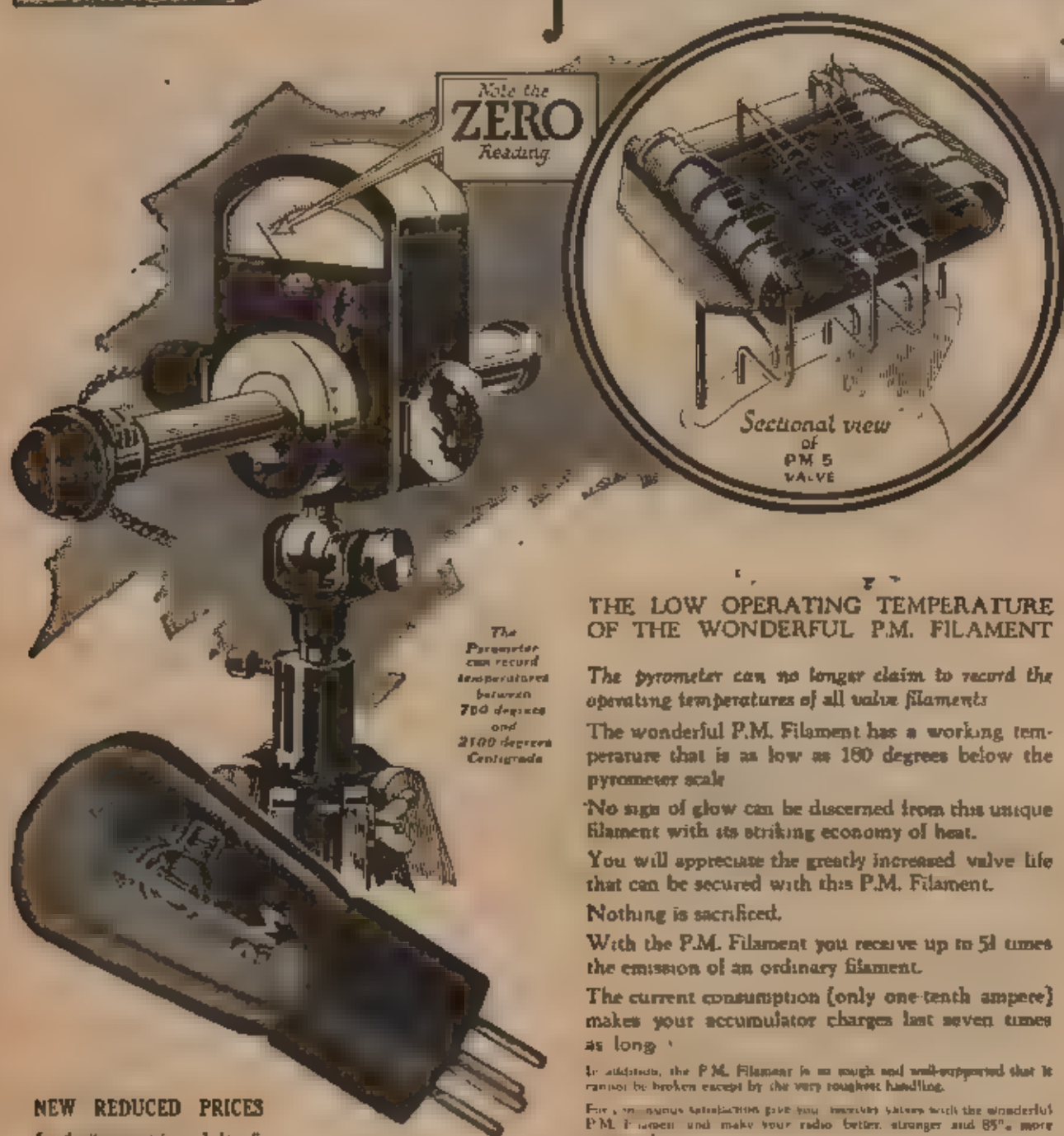


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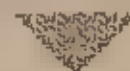
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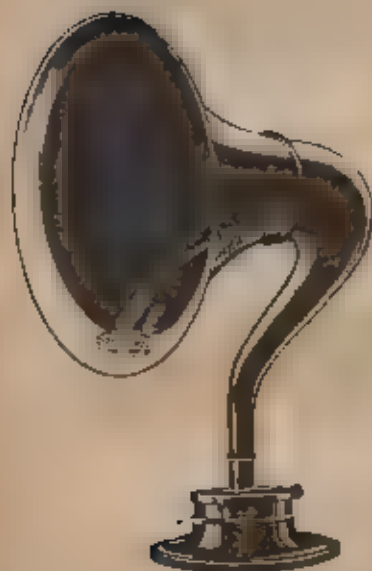
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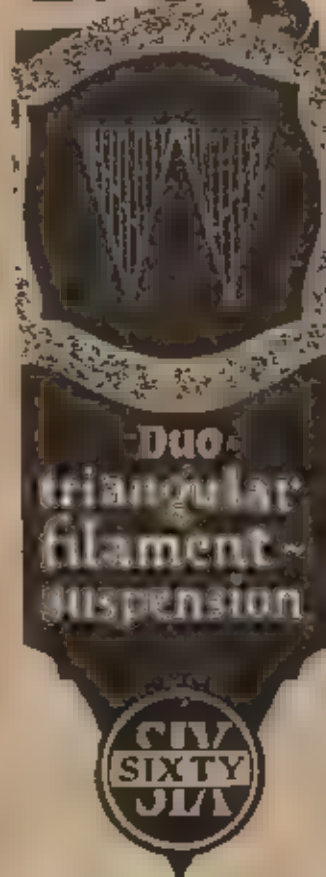
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LONDON	20, Store St., Tottenham Court. Rd., W.C. (Museum 523).
CARDIFF	Paragon Arcade, Queen Street, Cardiff 1045.
NOTTINGHAM	20, Bridlesmith Lane, Nottingham 1031.
BRISTOL	21, Queen's Road, Clifton 659.
GLoucester	24, Quarry Hill, Gloucester 172.

BUY DIRECT AND SAVE MONEY

Hear your LISSENOLA working off a LISSEN NEW PROCESS High Tension Battery to know what a good loud speaker and a good battery can do together.

Or build an amplifier if now without one—use the new LISSEN Transformer 8/6, a LISSEN Wire Rheostat 2/6 (or a LISSENSTAT), and a LISSEN Valve Holder 1/-. Then hear the result of the LISSEN Amplifier, LISSENOLA, and LISSEN NEWPROCESS Battery working together in unison.



A CONVINCING TEST

—now build your own loud speaker *this week-end*

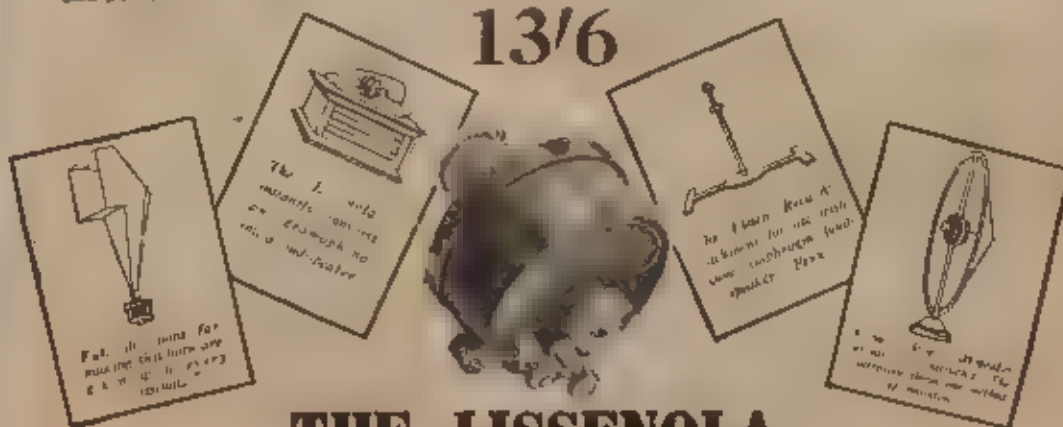
WHEN we first offered the public a full-powered loud speaking unit for 13/6 people were frankly incredulous. "No doubt it's excellent value for the money," they said, "but you can't expect it to equal an instrument costing several pounds."

So we offered our own test. Since each buyer could hold a screen, we carried out a simple test. We put on a well-known and expensive loud speaker and carefully noted the quality and volume of reproduction. Then the Lissenola was connected to the same gramophone and the result again carefully noted. This was repeated with half-a-dozen expensive loud speakers. It was found impossible to say which gave the better result—the original loud speaker boxes or the Lissenola. This is a test you can also make yourself in any dealer's store you buy.

The "Lissenola" is a universal fitting—you can attach it to any type of loud speaker: horn or gramophone horn, or to the tone-arm of any gramophone and get faithful results. You can easily allow the simple, no-nonsense and full staff diagrams enclosed with every Lissenola and make yourself, for a few pence, a handsome full-powered horn of 15 or 20 and proved efficiency, giving you a complete loud speaker equal to any high-priced senior model you can buy and saving you many pounds.

You can get a Lissenola for 13/6 and equip the Lissenola to carry any cone or other diaphragm working on the same principle. You can, if you like, use your Lissenola with no horn at all—and still the volume will be enough for a small room. Comfortable and demonstrated, like all Lissen Radio parts, in a good radio store. For direct orders from the makers, please pay duty—include no postage if you send direct—but please send dealer's name and address.

13/6



THE LISSENOLA

Hear it before you buy at your dealer's—*this week-end*.

LISSEN LTD., 300-320, Friars Lane, RICHMOND, SURREY.

Managing Director T. N. COLE.

A. 156.

Has your H.T. battery ever been stale when you bought it?

Have you ever thought it did not last as long as it should have done?

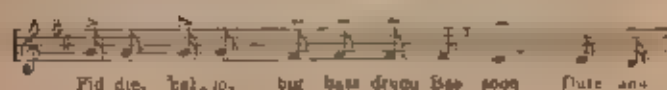
This is a risk you need no run. Insist on a LISSEN NEW PROCESS BATTERY. These—thanks to our new direct-to-dealer distribution policy (which also cuts out all wholesale profits)—are actually on sale within three days of being made in our Richmond factory.

Every LISSEN Battery is therefore brimful of energy when you buy it and our secret new process causes them to retain this energy for an unusually long time and also yields far clearer loud speaker reproduction.

Ask for it at your dealer's or if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address. Or can be sent C.O.D.

LISSEN NEW PROCESS BATTERY — — 10/6

(Price would have been 13/- but for our new policy).



"fiddle, cello, big bass drum"

THEY all come through perfectly via a B.T.H. Transformer. String, wind or percussion, loud or soft, high or low, the B.T.H. Transformer gives to every note of every instrument the same degree of amplification.

B.T.H. Transformers will give you the authentic music of the concert room or studio, just as it is played or sung, and with none of the distortion commonly associated with broadcast reception.

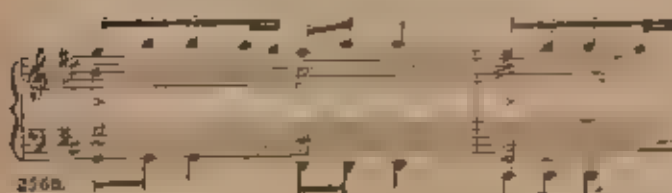


Don't allow yourself to become accustomed to imperfect reception. Buy one or more B.T.H. Transformers to-day and get the best out of broadcasting.

B.T.H. Transformers are made in two ratios 2:1 and 4:1. Everything about them is perfectly designed and constructed for the purpose of ensuring uniform amplification over practically the whole range of audible frequencies. The windings are perfectly insulated. It is impossible to buy a better transformer.

The
**B
T
H**
L. F.
TRANSFORMER

2:1 or 4:1 ratio Price 17/6
Note new reduced Price



**FELLOWS
WIRELESS**

Fellows H.T. Batteries are the best in the world!

13/- buys the 108 volt, 8/9 the 60 volt, and 6/6 the 54 volt Fellows H.T. Batteries (with, of course, a small extra for postage in each case).

Such prices are only possible because of our well-known policy of selling to you direct and so cutting out the middleman's profits.

The Fellows H.T. Batteries are made throughout in London from the best materials obtainable, and they are guaranteed to give the longest possible life and freedom from parasitic noise.

They are, in fact, the finest H.T. Batteries in the world.

By ordering from us you always ensure getting a battery that is "fresh" from the works.

Send your order to-night.

54 Volt	(with 5 volt can for grid bias)	Postage 9d.	6/6
60 Volt	(tapped every 3 volts and complete with wander plug)	Postage 9d.	8/9
108 Volt	(tapped every 6 volts and complete with wander plug)	Postage 1d.	13/-

FELLOWS, PARK ROYAL, N.W.10.

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No 10,
FREE

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BRIGHTON 24, Queens Road (Brighton 3391)
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BUY DIRECT AND SAVE MONEY

L.P.S. 241

A wonderful Receiver at a moderate price

THIS is a wonderful instrument at a price all can afford.

It enables you to change over from London to Daventry by the mere touch of a switch.

Its wave-length is unlimited, an important point in view of possible developments in Broadcast Transmission, as in the event of any future alteration in the broadcast wave-band it will not become obsolete.

The Ethophone-Three is remarkable not only for the range of results that obtainable but also for its simplicity and compactness. It is designed for Loud-Speaker reception without the addition of further accessories.

The whole is contained in a particularly handsome mahogany cabinet with front panel, also of polished mahogany.

Ethophone - 3

A Three-Valve Broadcast Receiver.



Send for literature giving full details and specifications

BURNDEPT

WIRELESS LIMITED

Head Office and Factory BLACKHEATH LONDON S.E. 3.
 London Office and Showrooms Bedford Street Strand, W.C. 2.

NO. 1624. Ethophone-Three, in mahogany cabinet, complete with three BURNDEPT Super Valves, Coils for 20-650 metres and Daventry Unit without Batteries

£18 : 0 : 0

To which must be added Licence Fee £1 17s. 6d.

ETHOVERNIER AND

A slow motion dial which can be used in practically any position. Geared 18. Free and a valve with an action. Noiseless and free from backlash. Nickel Pointer moves over scale on dial which is fixed.

The Echoing, a useful feature which helps over dial on which stations may be logged.

No. 1151. Ethovernier and Etholog - - - - 2s.

No. 1162. Etholog only - 2s.

AGENTS & BRANCHES EVERYWHERE



If coils were this size the Lotus would hold them securely

The Moving Block Cannot Fall

The vernier movement comprises three sets of enclosed precision machine-cut gears, and reduces the speed of the moving block by eight times.

Slide plates, coil blocks, and knobs in artistic bakelite mouldings. All metal parts heavily nickel plated. Made for left as well as right hand.

LOTUS

VERNIER
COIL HOLDERS

PRICES: Two Types:

For outside panel mounting	
Two way	7/-
Three way	10/6
For inside panel mounting	
Two way	8/-
Three way	12/6

Made by the makers of the famous Lotus Buoyancy Valve Holder.

GARNETT, WHITELEY & CO., LTD.,
 Lotus Works, Broadgreen Rd., LIVERPOOL.

SAXON GUIDE TO WIRELESS

FREE ON 7 DAYS APPROVAL

COUPON

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 South Shore, BLACKPOOL.

NAME _____
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NO SOLDERING
 NO SPECIAL TOOLS
 NO KNOWLEDGE
 REQUIRED.

176 Pages.
 Price 1/3
 Post Free.

The HMH Phone.



Price of this famous writer-made HMH Phone, the only phone designed especially for the ear, has remained the same since it was first made. It is a perfect example of a perfect phone. It is a perfect example of a perfect phone. It is a perfect example of a perfect phone.

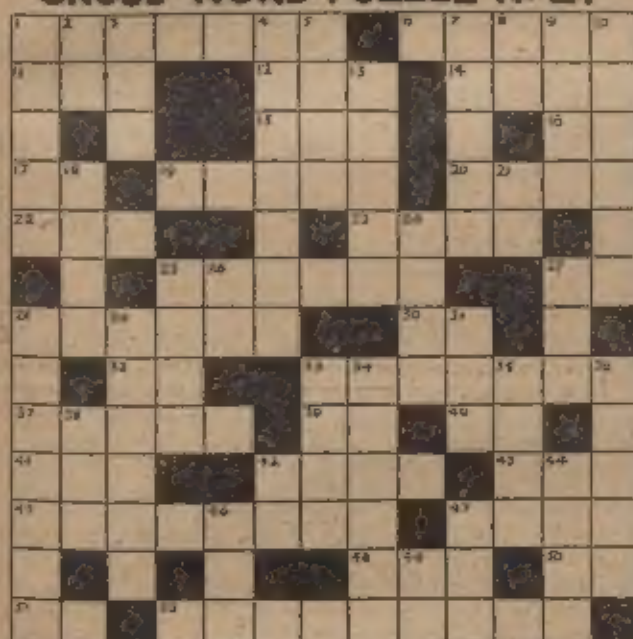
This Competition is appearing in "The Radio Times" only and is complete in itself.

The Manufacturers of **HMH** Improved British Headphones are again offering the following magnificent prizes to readers of "The Radio Times" as an inducement to the public to support home trade.

FIRST PRIZE £200 CASH
SECOND " £50
THIRD " £10

25 Pairs of HMH Headphones as Consolation Prizes.

CROSS-WORD PUZZLE No. 2.



CLUES ACROSS.

1. First name of the author of "The Hobbit".
2. To what country did the first voyage of Christopher Columbus?
3. The name of the first President of the United States.
4. A French word meaning "to be angry".
5. A French word meaning "to be angry".
6. A French word meaning "to be angry".
7. A French word meaning "to be angry".
8. A French word meaning "to be angry".
9. A French word meaning "to be angry".
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27. A French word meaning "to be angry".
28. A French word meaning "to be angry".
29. A French word meaning "to be angry".
30. A French word meaning "to be angry".

CLUES DOWN.

1. A French word meaning "to be angry".
2. A French word meaning "to be angry".
3. A French word meaning "to be angry".
4. A French word meaning "to be angry".
5. A French word meaning "to be angry".
6. A French word meaning "to be angry".
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28. A French word meaning "to be angry".
29. A French word meaning "to be angry".
30. A French word meaning "to be angry".

RULES OF ENTRY.

1. Every purchaser of a pair of HMH Headphones will receive a card with a coupon for this competition. All coupons must be accompanied by a P.O. for 1/- for each entry. Any number may be sent but no more than one per person. Entries must be sent to the Editor of "The Radio Times", 67/68, Hatton Garden, London, E.C.1. The decision of the Editor is final.

2. Every purchaser of a pair of HMH Headphones will receive a card with a coupon for this competition. All coupons must be accompanied by a P.O. for 1/- for each entry. Any number may be sent but no more than one per person. Entries must be sent to the Editor of "The Radio Times", 67/68, Hatton Garden, London, E.C.1. The decision of the Editor is final.

To H. MORSE & Co. (Wireless) Ltd., 67/68, Hatton Garden, London, E.C.1.

Dear Sir, I enclose P.O. with..... as Entrance Fee for the enclosed Solutions.

NAME.....

ADDRESS.....

50 FEET
14

How easy it is to run the famous ELECTRON EXTENSION WIRE from the set in one room to the loudspeaker in another, or even outdoors. ELECTRON EXTENSION WIRE actually improves the tone—valves and insulation sends better protection unnecessary—fully guaranteed.

Price, 10/- per 50 feet. 2/- per 10 feet. 1/- per 5 feet. 6/- per 1 foot. 1/- per 1/2 foot. 6/- per 1/4 foot. 1/- per 1/8 foot. 6/- per 1/16 foot. 1/- per 1/32 foot. 6/- per 1/64 foot. 1/- per 1/128 foot. 6/- per 1/256 foot. 1/- per 1/512 foot. 6/- per 1/1024 foot. 1/- per 1/2048 foot. 6/- per 1/4096 foot. 1/- per 1/8192 foot. 6/- per 1/16384 foot. 1/- per 1/32768 foot. 6/- per 1/65536 foot. 1/- per 1/131072 foot. 6/- per 1/262144 foot. 1/- per 1/524288 foot. 6/- per 1/1048576 foot. 1/- per 1/2097152 foot. 6/- per 1/4194304 foot. 1/- per 1/8388608 foot. 6/- per 1/16777216 foot. 1/- per 1/33554432 foot. 6/- per 1/67108864 foot. 1/- per 1/134217728 foot. 6/- per 1/268435456 foot. 1/- per 1/536870912 foot. 6/- per 1/1073741824 foot. 1/- per 1/2147483648 foot. 6/- per 1/4294967296 foot. 1/- per 1/8589934592 foot. 6/- per 1/17179869184 foot. 1/- per 1/34359738368 foot. 6/- per 1/68719476736 foot. 1/- per 1/137438953472 foot. 6/- per 1/274877906944 foot. 1/- per 1/549755813888 foot. 6/- per 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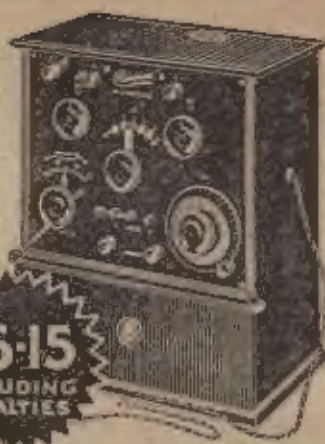
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Ask him and he will gladly admit that most of the credit is due to his wonderful Cossor Point Ones—those remarkable new valves which are setting such amazingly high standards for sensitivity, tonal purity and economy.

The Cossor Point One is fundamentally different to all other valves. It is the only valve

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18 volts, 1 amp. 14/-

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Cossor Point One

The Valve with the filament which defies old age!

Marconi

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Type.	Position	Fil. Amps.	Grid Bias Volts.	H.T. Volts.
2-Valve Set	D.E.S.H.F. H.F.	0.12	0	60
	D.E.S.L.F. L.F.	0.12	+2	60
3-Valve Set	D.E.S.H.F. H.F.	0.12	0	80
	D.E.S.H.F. D.C.	0.12	+2	80
	D.E.S.L.F. L.F.	0.12	-6	100
4-Valve Set	D.E.S.H.F. H.F.	0.12	0	80
	D.E.S.H.F. D.C.	0.12	+2	80
	D.E.S.L.F. L.F.	0.12	0	100
	D.E.S. J.L.F.	0.12	-7.5	110

MARCONI TYPE D.E.S.L.F.

Dull Emitter
for 6 volt Accumulator.
Recommended for L.F. amplification when a steady negative grid bias of 6-7 volts is required, when using an anode voltage of 100. The D.E.S.L.F. may also be used as a general purpose valve. Fil. volts 5.6-6. Fil. amps. 0.12. Amplification factor 7.

18/6



MARCONI TYPE D.E.S.H.F.

Dull Emitter
for 6 volt Accumulator.
A dull emitter valve having filament characteristic similar to the D.E.S.L.F. but suitable for H.F. amplification and rectification. May also be used for resistance capacity coupled amplifiers. Fil. volts 5.6-6. Fil. amps. 0.12. Amplification factor 16.

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Please send, post free, the following publications.

- * 1. Story of the Marconi Valve.
- * 2. Marconi Valve Booklet.
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* Strike out what is not required.

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